SEPTEMBER 11, 1954

MOTION PICTURE HERALD

SCTOA Supports Allied On Federal Intervention; Lichtman Attacks Plan

Equity Pact Opens Way For Broadway Shows on Theatre TV Circuits

REVIEWS (In Product Digest): SITTING BULL, THREE HOURS TO KILL, SUDDENLY, THE BLACK DAKOTAS, WELCOME THE QUEEN, THE FRENCH TOUCH

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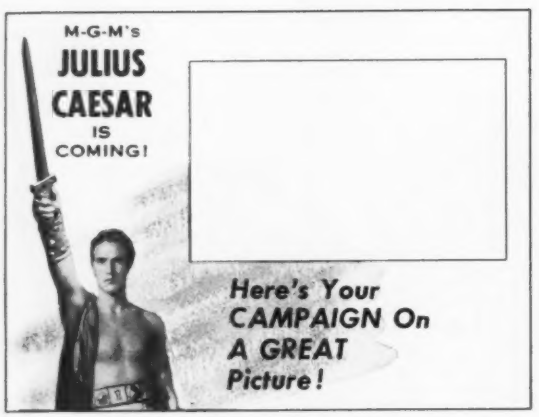
SHARE THE

You can do it too, with

JULIUS

MASS APPEAL!

More Exciting Than A Modern Gangster Picture! Life Magazine says: "As sharp a study of violence and intrigue as any popular melodrama today!"



THIS KIT TELLS YOU HOW 800 THEATRES DID IT!

Never have showmen had so complete a campaign based on successful engagements, with proven materials to work with.

CONTENTS

(With actual samples enclosed)

1. PRESS BOOK: The complete record. How to put on your engagement from start to finish. Reproduction of successful campaigns, ads, stories, tie-ups, experience from many cities.
2. SPECIAL SCHOOL MATERIALS: Study Guides, educational 1-sheets; captioned 11 x 14 stills; bulletin board placards; student discount coupons (extremely important).
3. NEWSPAPERS AND PUBLICITY: Ad mats, publicity mats, everything you need. Actual mats in variety of sizes included in kit.
4. LOBBY: Special, exciting, inexpensive display materials.
5. COMPLETE PACKAGE: No guess-work. Tried and proven. It's in the bag when you give it "the Julius Caesar treatment."

FLASH! PROMOTION!

1. Contact Women's Clubs, Kiwanis, Rotary, etc. (See Federation of Women's Clubs letter in Press-book). 2. Book windows. 3. M-G-M Record dealer window tie-ups. 4. The Greer Garson recording. 5. How to distribute tabloid newspapers. 6. Library displays. 7. Lobby door panels. 8. Radio commentators. They like to discuss the picture.

HOT TIP! FOR SUBSEQUENT RUNS!

No matter how long "Julius Caesar" ran in its first-run, downtown engagement, there are BIG box-office possibilities left for neighborhood sub-runs. After one year downtown "Julius" did Great business in N. Y. neighborhoods. Ditto other cities. Most of your high-school students are waiting for it in their nearby neighborhood theatre. Go get 'em!

SUCCESS!

M-G-M's monumental CAESAR

STUDENT APPEAL!

The tried and proven success of school tie-ups makes it possible for us to provide you with sure-fire materials to bring out large student trade!

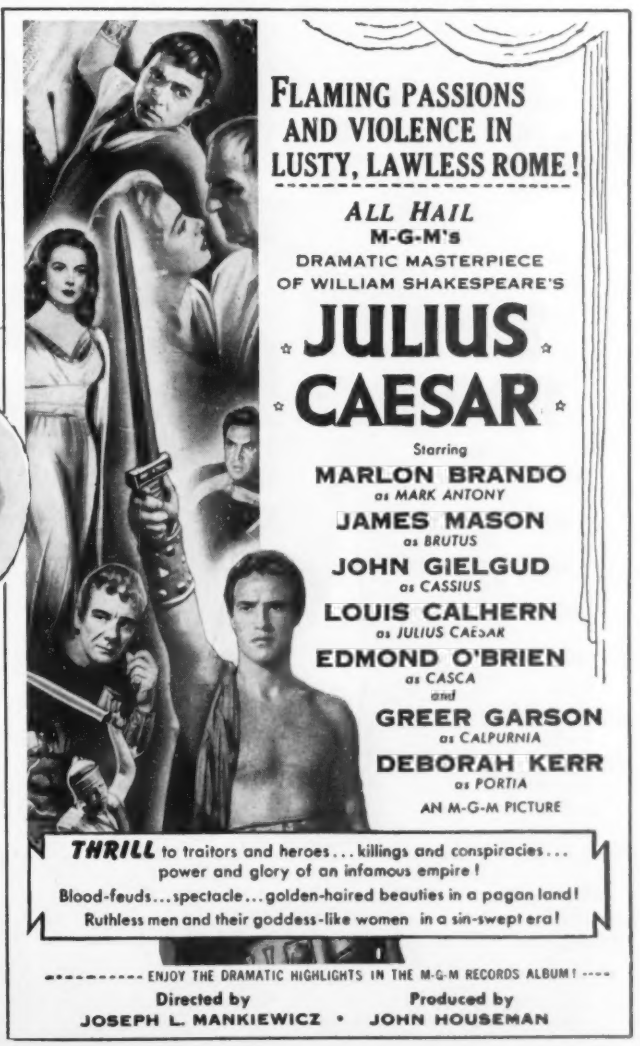
LONG-RUN SENSATION!

("R" designates Reserved Seats)

20 weeks ("R") in Los Angeles. 9 weeks ("R") in Boston, Toronto, Chicago. 18 weeks ("R") in San Francisco. 5 weeks ("R") in Cleveland, Cincinnati. In New York—5½ months ("R"), then 6 months "Continuous." Because "Continuous" proved successful in Dayton (held over) and Nashville, new policy started. "Continuous" for 15 weeks Philadelphia and Washington, 8 weeks Detroit. In small towns 2-day runs became 4-day, and 4-day runs became week runs.



USE THE ACTION ADS!
THEY SELL TICKETS (Sample ad below)





Judy they're waiting for the day!

WORLD PREMIERE AT RKO PANTAGES IN LOS ANGELES

September 29th

NATIONALLY IMMEDIATELY THEREAFTER

WARNER BROS. PRESENT

JUDY GARLAND
JAMES MASON
"A Star is Born"

CINEMASCOPE

TECHNICOLOR · STEREOPHONIC SOUND



ALSO STARRING

JACK CARSON · CHARLES BICKFORD

WITH TOM NOONAN · SCREEN PLAY BY MOSS HART · DIRECTED BY GEORGE CUKOR · 6 NEW SONGS BY HAROLD ARLEN AND IRA GERSHWIN

LIFE

This Week

seventeen

Parents'

MOVIE STARS PARADE

AMERICAN WEEKLY

PHOTOPLAY

LOOK



Filmland

TIME

Collier's

COSMOPOLITAN

Movieland

Redbook

Song Hits

movie life

modern screen

Motion Picture

WOMAN'S HOME

COMPANION

Screen stories

Newsweek

Screen stars

Scholastic

ROTO

HIT PARADER

THE BIGGEST PICTURE IN THE HISTORY OF WARNER BROS. GETS THE BIGGEST NATIONAL COVERAGE IN THE HISTORY OF WARNER BROS!

Last census: 162,000,000
Total readership of this
National Magazine and
Sunday Supplement advertising:

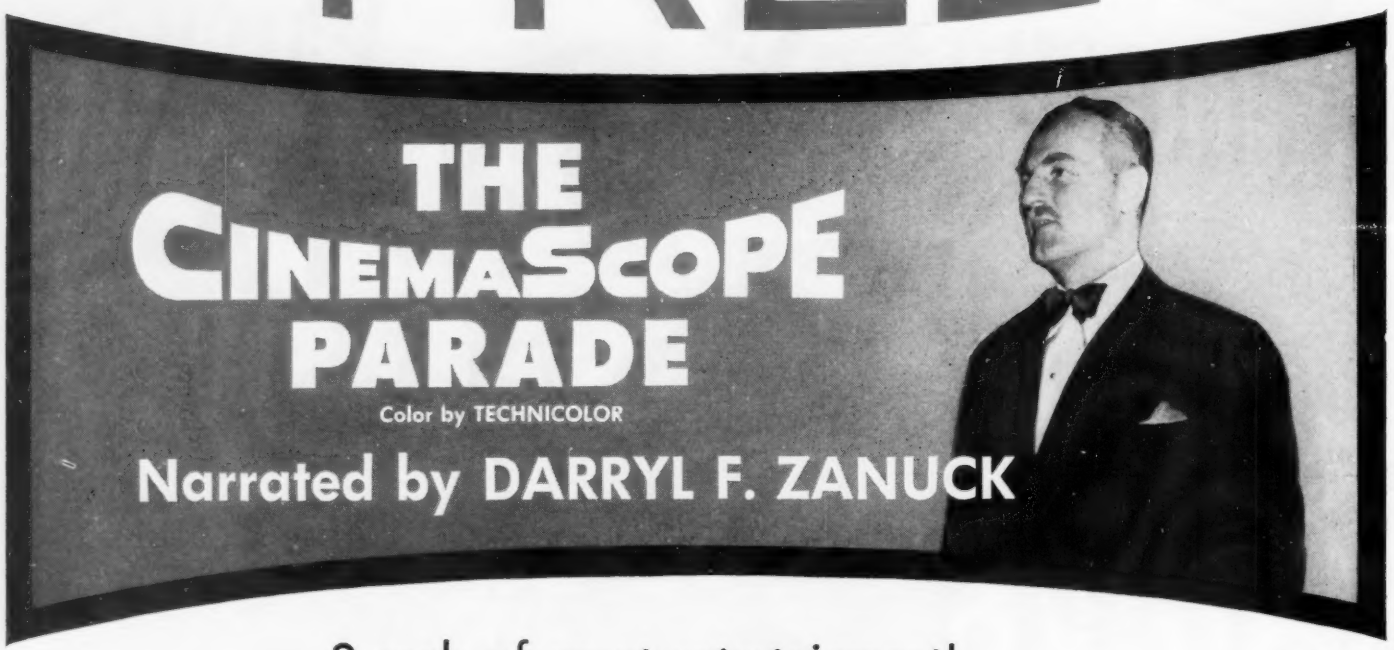
170,000,000!!!

And on top of all this—and on top of the full-year publicity barrage—add the tremendous impact of the giant city-by-city Teaser trailers, Newspaper advertising, TV advertising and Radio advertising!

PRODUCED BY SIDNEY LUFT A TRANSCONA ENTERPRISES PROD. PRESENTED BY WARNER BROS. MUSICAL DIRECTION BY RAY HEINDORF

Available Soon...

FREE!



2 reels of great entertainment!

A real novelty your audiences
will enjoy while it pre-sells
the wonderful 20th CINEMASCOPE...
attractions coming to your theatre!

Available in **4-TRACK MAGNETIC STEREOPHONIC SOUND**
and **1-TRACK OPTICAL SOUND**

Get in touch with your branch manager immediately
*and **DATE IT NOW!***



Alert showmen will play it right away...
and keep the boxoffice parade moving!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 196, No. 11 — September 11, 1954

COMPO's Insurance Project

THE fate of the group life insurance plan proposed to COMPO members will depend entirely on what individual theatre owners think of it. The board of directors of any exhibitor organization or other similar body in the industry might well encourage its establishment for members who wish it. Despite reports, no official stand has been taken against the insurance plan by the National Allied board or by any other board of directors. The merits of the group plan are simply that it would make possible low cost life insurance for many theatre owners, working members of their family and their employees who at present have no such protection. Group life insurance is customarily limited to groups of more than twenty-five persons. Only a minority of the theatres has a staff large enough to qualify as a separate group. Irrelevant and immaterial are the facts that exhibitor organizations and other groupings within the industry could have worked out in the past group life plans and did not do so. COMPO is the only organization that could now be the sponsor of a group life insurance plan that would benefit participating theatre owners everywhere. If enough COMPO members want a group plan, it should be put into operation. COMPO would not benefit financially in any way but it then would serve its members better by providing something otherwise unattainable or attainable only at a higher cost.

■ ■ ■

International Exhibitor Union

THREE months ago on this page the project of the Cinematograph Exhibitors Association of Britain for an international alliance of exhibitor organizations was commended. Since that time a considerable amount of support in this country and in Europe has developed for the idea. American exhibitors who have journeyed to London and the Continent this summer have come back enthusiastic for a greater exchange of theatre operators' views across the seas. It has been found that exhibitor problems are similar no matter what the language or climate.

On the letters page of The HERALD five heads of national exhibitor organizations abroad have endorsed the CEA-sponsored plan. Only one wrote indicating a degree of scepticism. Meanwhile in the United States leaders of the national exhibitor organizations have been well disposed to some kind of international liaison on a regular basis. Naturally no national body is interested in sacrificing sovereignty. However, there are large areas in which international exhibitor cooperation could be constructive without affecting present groups in any way. These include technical matters, projects to increase the supply of quality pictures and schemes to build attendance and to improve industry public relations.

Alfred Starr, former president of the Theatre Owners of America, on his return from Europe recently, said that at the annual convention in November he would report on the possibilities of a global exhibitor organization. Ben Marcus, president of National Allied, also is on record in favor of the international alliance. The matter probably will come up at Allied's convention in Milwaukee in October.

Formation of an international alliance of theatre owners is a logical development. The sooner it is accomplished, the sooner its potential benefits will be available for the entire industry, worldwide.

■ ■ ■

CinemaScope, Anno I

NO single development in the history of the motion picture—not even the introduction of sound—made such a widespread impact in a single year as CinemaScope has accomplished since September 16, 1953 when "The Robe" began its first engagement at the Roxy, New York.

The detailed plans for making CinemaScope a name on every lip within and without the industry were first included in the book "New Screen Techniques," published by Quigley Publishing Company several months before the process' public debut. It is an understatement to note that the plans outlined in that book by Spyros P. Skouras, Darryl F. Zanuck, Earl I. Sponable, Lorin D. Grignon and others in the CinemaScope section were fully brought to fruition. Credit is due to the entire 20th Century-Fox organization and principally to Mr. Skouras who rescued an obscure French optical device from oblivion and with it gave a sound push to his own company and to the entire industry.

What the future will bring in CinemaScope is, of course, unknown. The large number of features made thus far in the process by 20th-Fox and other companies is a bright omen.

In the practice of the U. S. Navy the highest praise is "Well done!" So now sincerely everyone in the industry may say, "Well done, CinemaScope!"

■ ■ ■

¶ A current advertisement of National Screen Service points up an important aspect of building attendance—"Do they know what's playing at your theatre?" Recent studies have shown that a large proportion of potential patrons often do not know the answer to that question. The remedy is a more thorough and effective advertising effort everywhere.

—Martin Quigley, Jr.

Letters to the Herald

How About Small Towns?

To the Editor:

It's the duty of every exhibitor to give their patrons the best—thus helping ourselves to keep open against all our new competition. But one thing, and very vital, it appears to me—most all small town exhibitors are surely apt to find ourselves without this best product (such as "Her Twelve Men") because of CinemaScope—even with the use of standard single track system.

We will have to install wide screen—2.55 to 1—new apertures, anamorphic lenses, etc., which many exhibitors may not be able to afford, since we already do well to live and keep even. In addition a wide screen covering the whole front end of our houses would eliminate several rows of seats.

I am an old time exhibitor here in a town of 1200 for some 25 years. I admit these new installations do pay in all larger situation. But how about us in the probable near future. It looks like all the best will be CinemaScope—Fox already have nothing for us—and remember they used to say we little fellows had a lot to do with keeping producers going. How is it all going to end?—*M. W. HUGHES, Colonial Theatre, Astoria, Ill.*

Stereophonic Sound

To the Editor:

A drive-in theatre manager told me the other day he was not worrying too much about the fact that he had CinemaScope without stereophonic sound, because the public did not know the difference, in his considered opinion.

My answer to that was, of course, to inform him that my theatre was equipped with four-track stereophonic sound, and that I thought any exhibitor who had made the investment in stereophonic sound was rather foolish if he did not advertise the fact to his patrons, and to take every measure possible to be sure that his patrons became thoroughly familiar with the difference between regular sound and stereophonic sound in his theatre.

It is obvious that drive-in theatres cannot present stereophonic directional sound, because the exact setup requires the three speakers in back of the screen. That setup just eliminates a drive-in from that particular type of sound presentation. He is wrong, however, in his belief that a movie patron going to an indoor theatre equipped with stereophonic sound does not know the difference.

I think I had a good illustration of this the other day. One of my good friends told me that his father had come to my theatre to see a CinemaScope attraction, his first trip to the movies in over a year. Upon his return home his main comments centered about the fact that the voice of the performer on the screen came from the right or left or wherever the performer happened to be on the screen. That, of course, was stereophonic sound. I feel reasonably sure that if this effect was so noted by a patron who made his first trip to the movies in a year or so, that other patrons would note the same thing.

Anyone who tries to sell stereophonic sound short, has only to witness a complete program of CinemaScope including an overture played by a full symphony orchestra to know that stereophonic sound is one of the greatest improvements in movie presentations we have ever had. Your patrons might not break their necks to rush up and tell you so, but rest assured that they know the difference. And most certainly any ex-exhibitor who has made the additional investment in Stereophonic sound with his CinemaScope installation would be rather backward not to let his patrons in on the difference. It's just a matter of protecting your investment; and also letting your patrons know you have the very latest in modern motion picture presentation equipment.—*Georgia Exhibitor.*

Screens and Storms

To the Editor:

I now understand it better when some one says "The Show Must Go On."

On July 7, 1954, the large concrete screen at the Hi-Way Drive-In theatre, Mt. Sterling, Ky., was blown down and since it was in the middle of our summer session I immediately went to work to have a temporary screen erected. This was made of iron pipe and canvas and within 10 days I was back in business and had the usual crowd of patrons back.

Two nights later, after the show was closed, another storm blew the temporary screen down and I was out of business again. We had started on the replacement of our permanent (I hope) screen and a month from the date the first screen blew down we were back in business, this time with a new wide CinemaScope screen 80x60 feet, and which was constructed of steel, wood and concrete.

We had been planning to build wings on our concrete screen ad feel that our misfortune was a blessing in disguise, for we were able in a much shorter time to have an entire new screen and one suitable to the new type CinemaScope pictures. And so the show now goes in a grander manner and while we are all slightly storm conscious we are glad we have the new wide screen.—*NELSON E. WARD, Nelson Theatre Circuit, Lexington, Kentucky.*

WHEN AND WHERE

September 18-19: First national convention of Women of the Motion Picture Industry, Baker Hotel, Dallas, Texas.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

September 24: Washington Variety Club's annual golf tournament and dinner dance, Woodmont Country Club, Rockville, Md.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

September 28-29: Kansas-Missouri Theatre Association, annual convention, Kansas City, Mo.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-15: National Allied States "Silver Anniversary" convention and trade show, Schroeder Hotel, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 8-9: Missouri-Illinois Theatre Owners, annual convention, Chase Hotel, St. Louis, Mo.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

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BALABAN forecasts general upturn in theatre business Page 18

SILVERSTONE reports improvement in film business overseas Page 18

EADY Plan dispute within British industry finally is settled Page 20

WOMEN are fine showmen, and many of them prove their case Page 21

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On the Horizon

BOOSTING CINEMASCOPE

The second CinemaScope booster--a short subject from 20th-Fox, free to exhibitors--will be ready for them in October, the company announced from New York Monday. It is entitled, "The CinemaScope Parade" and is in two reels. It has clips from pictures 20th-Fox will release the last quarter of this year and the first of 1955. The first booster was "The Miracle of Stereophonic Sound", in one reel, 11 minutes long. This was so impressive, the public has been appreciating it in regular theatre programs, it is reported by the company.

RUNS AND GROSSES

There are smiles of pure profit pleasure over at the Columbia New York home office. Any of the boys will tell you that "On the Waterfront" really has an indefinite run at the Astor Theatre in that city, its first run. The picture is now in the house eight weeks, and each week seems to be better, from the boxoffice viewpoint. Meanwhile, of course, there is a 20th-Fox CinemaScope picture, "The Egyptian", which in its second week drew a phenomenal $105,000, at the Roxy, New York.

PACKAGES

MGM is trying reprints in "packages". The first will be "Father of the Bride" and "Father's Little Dividend" to be tested October 7 in Loew's Theatres in Akron, Reading, Harrisburg, Syracuse and Hartford. The second will be "Battleground" and "The Asphalt Jungle" October 8 at Cleveland, Canton, Memphis, St. Louis, and Evansville. The company then will evaluate returns before further selling.

PRIZES

Columbia's "On the Waterfront" won three prizes last week at the Venice Film Festival. The American picture won a second-place "Silver Lion", a prize from the Italian Motion Picture Journalists Association, and another from the International Catholic Film Office. First place was taken by the Italian-British production, "Romeo and Juliet". This prize is called "The Golden Lion of St. Mark".

TAXES, TAXES

Now a state wants to tax income of businesses out of the state. Indiana this week asked the U. S. Supreme Court to rule it might levy its gross income tax on rentals paid by Indiana exhibitors to film exchanges outside the borders. The appeal came about in the state's attempt to tax money received from northern Indiana by Warner's Chicago exchange.

WOMPI

Now the women of the motion picture industry, organized under that phrase and known as WOMPI, are a large organization, and will hold a national convention. It will be September 17-19, at the Baker Hotel, Dallas with the Dallas chapter as host. Delegates will attend from chapters in Memphis, Atlanta, and New Orleans.

NEW SOUND

The producer--and the showman--shortly will be offered another sound system. Its developer, Westrex Corporation, will demonstrate it in Hollywood within a few weeks. The new system is optical, with two tracks. It allows stereophony to the extent not only of multiple horns, but of sound source displacement. It uses the normal sound track area of 35mm film.

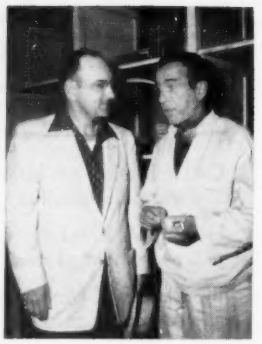
RANK'S ANAMORPHIC

J. Arthur Rank has his own variable anamorphic lens. It is the Varamorph, which he announced Tuesday, and which comes from his British Optical and Precision Equipment Company. It will allow showmen to project "squeezed" prints in any ratio from 1.3:1 to 2:1. It is being priced at $1,092 per pair, whereas as CinemaScope lenses currently are being offered at $1,540 per pair.

J. A. Otten-Floyd E. Stone-Peter Burnup

This week in pictures

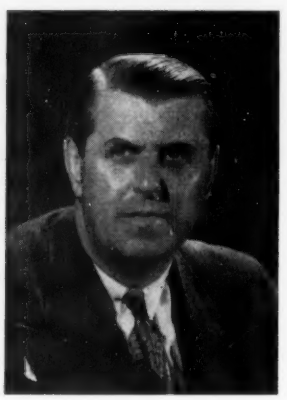




ON THE SET at Paramount, the visitors are welcome. At the left, Chuck Leonard, Hawthorne, Nev., exhibitor, and Mrs. Leonard are greeted by Donna Reed, in Indian costume. Right, Robert Danico, Rock Island, Ill., exhibitor, visits with Humphrey Bogart.



DISCUSSIONS, in New York, about new VistaVision product. The scene last week in the Paramount board room. At the right, standing, Barney Balaban, president; left, standing, Jerry Pickman, advertising-publicity vice-president. Around the table are Sidney G. Deneau, sales assistant; Oscar Morgan, short subject and newsreel manager; Gordon Lightstone, Canadian manager; H. Neal East, assistant western manager; Gordon Bradley, assistant southern manager; John G. Moore, assistant eastern manager; Howard Minsky, Mid-East manager; and Bryant Stoner, Central manager.

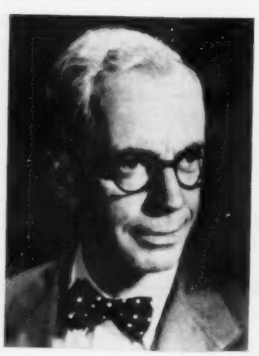


FRANK H. FISHER now is director of Odeon Theatres, Ltd., and Odeon Theatres of Canada; and also vice-president of J. Arthur Rank Film Distributors, of Canada.

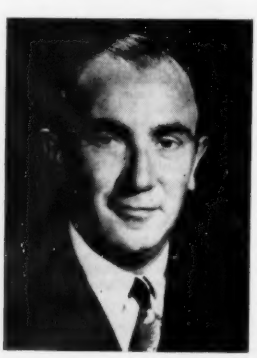


THE CHECK. Chancellor Raymond B. Allen of the University of California at Los Angeles, accepts $1,000 from Samuel Goldwyn, left. Mr. Goldwyn each year will be giving $1,000 for the best creative writing by a student.

COMPLETING THE REALIGNMENT of executive management, Loew's directors last week elected Jesse Thurston Mills, left, a vice-president; Benjamin Melniker, center, a director; and Irving H. Greenfield, secretary. Mr. Mills is comptroller; Mr. Melniker and Mr. Greenfield are attorneys.







IT WAS A FINE DAY for Walter Hyland. The Universal head booker in Chicago was reminded of 40 years service by an office party. Mr. Hyland is behind the cake. With him are branch manager Lou Berman; his secretary, Elizabeth Wetter, a veteran of no less than 48 years; district manager Manie Gottlieb; and sales manager Dick Graff.





AT THE OPENING of Warners' "Dragnet" in the Palms Theatre, Detroit; posing in front, with a life-size cutout of Jack Webb, producer, are Joe Barringhaus, Warner branch manager; Harold H. Brown, United Detroit Theatres president; and C. E. O'Brien, theatre manager.

WELCOME. IFE executive vice-president E. R. Zorgniotti, right, welcomes to New York Italian visitors Comm. Italo Gemini, left, of the Italian Association of Show Business; and Dr. Giulio Andreotti, former Italian Government director of the film industry.



ARRIVAL. Joseph L. Mankiewicz, writer and director for United Artists' "The Barefoot Contessa," returns from Europe to New York for the September 29 premiere. With him are his wife and two sons.



PLANS. Over cocktails and at a trade conference, Filmakers last week in New York bared broad ambitions. Below, flanking Paramount Theatre manager Robert Shapiro and AB-Paramount Theatres vice-president Sidney Markley, are Irving H. Levin, left, Filmakers Releasing president, and Collier Young, right, Filmakers Producing president. The firms plan to make and distribute another seven features before 1956. They currently are responsible for "Private Hell 36," "Mad at the World," and "Crashout."



GROUP BACKING ALLIED STAND

Southern California Unit Supports Proposal for Trade Practice Laws

Unofficial but strong support, together with a word of advice, has been given to Allied States Association's proposal for Government intervention in industry trade practices by the Southern California Theatre Owners Association.

Harry C. Arthur Jr., chairman of the board of the California unit, which is not affiliated with Allied, this week wrote Abram F. Myers, chairman of national Allied, that "Government regulation by an agency such as the Federal Trade Commission would be far superior to the regulation that we are now suffering from by the film companies."

The board of directors of national Allied at their mid-summer meeting three weeks ago adopted a resolution declaring a "State of Emergency" and recommending that the organization's national convention, meeting in Milwaukee October 12, consider a proposal for Congressional legislation to regulate the film industry.

The proposal would authorize the chairman, Mr. Myers, to draft a bill "suitable for introduction at the next session of Congress" which would declare the motion picture industry essential to the welfare and defense of the nation and provide for regulation of trade practices aimed at keeping "thousands of small theatres" in operation.

Mr. Arthur's letter, released by national Allied Tuesday to all regional Allied units, said:

"I have noted with great interest the contemplated action on the part of Allied for Government intervention. The Southern California Theatre Owners of America have been toying with an idea of asking Government assistance for some time. However, our thoughts ran to Government regulation.

Debated Matter Before

"We debated this quite thoroughly in our various meetings and have come to the conclusion that Government regulation by an agency such as the Federal Trade Commission would be far superior to the regulation that we are now suffering from by the film companies.

"For many years the railroads operated in as high-handed fashion as the film companies do; they were warned repeatedly, finally legislation was introduced making them subject to the regulation of the Interstate Commerce Commission. Much protest is being registered by the presidents of the various railroads who feel that they would like to operate unhampered by any such regulation. I have noticed some advertisements, particularly in an issue of *Time Magazine* three weeks ago, where the presidents of the various railroads complained of this regulation.

"The packers were in a similar situation. They operated in a very high-handed manner. Finally after repeated warnings they were put under the regulation of the Federal Trade Commission.

"It seems to me that the motion picture distributors are ignoring the storm signals and will probably continue to operate in such a high-handed manner that they will eventually have regulation. The purpose of this letter is to suggest to you that that might be the form that would do the industry the most good. Not that you need any suggestions from us but I thought I would acquaint you with the trend of our thinking.

"It is certain that we wouldn't be any worse off if we did have regulation by the Federal Trade Commission. One thing it would do would be to prevent the unconscionable admission prices for pictures which do nothing except increase the rentals of the distributors.

"The gimmick which they have now of 70-30-10 sounds well on paper because it appears as though the exhibitors are guaranteed a profit. But when they put that 50 per cent floor under it for the second and subsequent weeks they are guaranteeing the distributor against loss. When the exhibitor raises his admission prices he is giving the distributor at least 70 per cent, and in some cases more of what his price increase is. He is also draining his patrons of their amusement dollar causing them to skip the pictures that do not happen to be outstanding. Soon the exhibitor finds himself running outstanding pictures limited to a 10 per cent profit and losing on all the rest."

A report of the committee of Allied leaders who interviewed sales managers prior to the National Allied board meeting August 23 was released to the press this week. It repeats the charge made in the board's "Declaration of Emergency" that only Charles Reagan for Loew's, Charles Boasberg for RKO, and Al Lichtman for 20th-Fox, made even tentative promises of relief for small exhibitors, and that the response from other companies ranged from "arrogant" to "indifferent." The report also stressed the point made in the "Declaration" that most of the small exhibitors' troubles stemmed from what Allied alleges to be "the artificial film shortage."

LICHTMAN REFUTES ALLIED ON GOVERNMENT CONTROL

The lines of strong debate were being drawn this week on the issue presented to the industry by that militant organization of independent exhibitors, National Allied. As anticipated, those who oppose the very thought of Government "meddling" in the industry are marshalling their speakers; and of these, one of the most vocal and vigorous, Al Lichtman, 20th-Fox's distribution director, had this to say:

"I don't believe any Government or agency of the Government could possibly accomplish as much as sensible business men who have been dependent upon one another as long as we have."

Mr. Lichtman added he believes the court victories obtained by exhibitors against the major distributors and circuits "have possibly done as much harm as good for those who were the instigators of legislation that resulted in divorcement and the elimination of block booking."

He also wrote out his precepts of business procedure. Firstly, he said, a condition is mutuality. Both parties must be successful in business.

Mr. Lichtman believes in:

The sliding scale, except in very small situations, and also, in helping exhibitors remain in business.

He also pointed out in his remarks, which are in a letter to Abram F. Myers, Allied general counsel, that 20th-Fox, recognizing the needs of the small exhibitor during the changeover to new techniques, contracted with outside producers for conventional product—and that:

"Most of those pictures we find very difficult to sell, and it looks as if we may lose money on most of them. So, this subject of numbers should be carefully looked into, because I don't believe that just numbers of pictures is going to solve the problem of our business."

Mr. Lichtman declared his company reduced the number of pictures only partly because of conversion to CinemaScope. Mainly, "because we found the public is no longer interested in just motion pictures in quantity."

He also denied CinemaScope pictures are barred from flat rentals in very small situations. The facts of the matter, he said are that:

"We are perfectly willing to sell such theatres flat rental. We prefer it because playing percentage in these small possibilities entails preferred playing time, and this is always a source of great argument with such exhibitors. And, it also entails checking, which is done at prohibitive cost in such small situations."

BROADWAY PLAYS OVER THEATRE TV IN OFFING

Box Office Television and Equity in Deal Opening Way to Producer Talks

An agreement paving the way for bringing legitimate Broadway stage attractions to the nation via closed circuit television has been reached between Actors' Equity and Box Office Television, Inc.

As a consequence of the agreement it is possible for Box Office Television, Inc., to proceed immediately with its plans to bring a series of at least three Broadway shows to theatres throughout the nation via closed circuit television.

Negotiations between Box Office Television and the producers of current and coming Broadway plays have been under way for several weeks. The new agreement will speed these negotiations by providing a firm base on which to establish the actual costs of the telecasts. Present plans call for the closed circuit telecast of "Seven Year Itch" in the near future.

The agreement, reached following a full year of negotiations, establishes payment schedules and working conditions for closed circuit telecasts of Broadway shows.

The present agreement covers a three-show series and will serve as a basis for renegotiation when the results of the series have been determined. It is the first such agreement ever to be concluded by Actors' Equity Association.

Claims Interest Has Been Rapidly on the Increase

Interest in the closed circuit telecasts has been growing rapidly, according to William P. Rosensohn, executive vice-president of Box Office Television, and preliminary discussions are being held with theatre men throughout the country, he said. At present some 100 theatres are equipped for presenting closed circuit telecasts. In the past Box Office Television has provided these theatres with telecasts of sports attractions and business meetings with great success.

According to Mr. Rosensohn, the series of telecasts to be presented should create a nationwide revival of interest in legitimate theatre. At present, he pointed out, few producers dare risk a road tour because of the uncertainty of business except in major cities. Mr. Rosensohn noted that it is possible that a whole new field is opening to the legitimate theatre.

Mr. Rosensohn declared that the shows to be presented would be shown "as they appear" in New York theatres. Special lighting will be required, he noted, but dialogue, settings and stagings will be the same as viewed in person by New York audiences. A special audience will be invited to view the telecasts on the night of the actual performance, he said.

Under terms of the agreement, minimum payment to each actor shall be $342.50 or the contractual weekly salary involved, whichever is higher, for a telecast to 40 or fewer theatres. The maximum number of hours of rehearsal for actors shall be 20 within a span of 10 consecutive days, including the day of the telecast, with a payment of $5.60 per hour for each hour or fraction thereof of rehearsal in excess of 20 hours.

The agreement also set a minimum payment to each extra of $83.50 for a telecast to 40 or fewer theatres.

Payment shall be made to each member of the company for each theatre in excess of 40 in which the telecast is shown at a pro rata of the original fee in an amount to be negotiated at a later date.

Fabian, Stanley Warner Divest Troy, Albany Units

The Fabian circuit's Grand, Albany, and the Stanley Warner Linoln, at Troy, also in New York state, are in new hands. Paul Wallen took the first, on a ten year lease, and Joseph Stowell took the latter, on a lease said to be as long. Both men were managers. The Department of Justice approved the leases. The men are reported to have paid cash and have agreed to pay a percentage of the weekly gross. The houses are first runs.

Academy Names Committees For Forthcoming Year

HOLLYWOOD: Two committees for the forthcoming year have been appointed by the Academy of Motion Picture Arts and Sciences, Charles Brackett, president, announced here last week. The 27th awards planning committee, under the chairmanship of Johnny Green, will include John Aalberg, John Boyle, Daniel Cathcart, Teet Carle, Hal Elias, Samuel Engel, William Holden, Y. Frank Freeman, Francis D. Lyon, George Seaton, Sol C. Siegel, and Mr. Brackett, ex-officio. Serving on the forum and screening committee, under chairman Hal Mohr, will be Buddy Adler, Maxwell Arnow, Arthur Freed, Field Gray, William Lyon, Sol C. Siegel, Harry Tytle and Mr. Brackett, ex-officio.

Moore's Suit Against Schines, Majors Settled Out of Court

Carl B. Moore's $450,000 anti-trust suit against five corporations of the Schine chain and seven of the eight major distributors, in Buffalo Federal Court, was settled out of court last week for a reported $35,000. Mr. Moore operates a house in Van Wert, O.

CinemaScope Anniversary Plans Set

Next Thursday is the first anniversary of CinemaScope, and 20th-Fox, its originator, will celebrate far and loudly. There will be theatre ceremonies, and others on radio and television, and the press will mark the occasion. The occasion will be international, and for two weeks. Some highlights:

A tribute on Ed Sullivan's TV "Toast of the Town"; others on TV's "Today," "The Home Show," "The Morning Show," Tex and Jinx's show, Maggie McNellis' show, "Nancy Graig," Frank Farrell, Bill Leonard.

Newspaper editorials, features and news stories. These will note boxoffice revitalization, and CinemaScope events of the past year.

Presentation of awards to theatres which first presented the medium.

Presentation of Professor Henri Chretien's first anamorphic lens to a museum.

A display of Bausch and Lomb lenses, and stereophonic sound equipment, at the Roxy Theatre, New York City.

Similar tributes abroad, with some governmental proclamations expected.

Boston Exhibitors Hail Free Parking Plan

BOSTON: The announcement that the Metropolitan Transit Authority will throw open to the public four of its largest parking spaces, on the north and south sides of the city and accommodating 2,150 cars, for free parking on three nights a week has caused much favorable comment from downtown theatre managers. The managers believe that the new service could produce a 15 per cent gain in theatre attendance on those three nights and that the service might be extended for six nights a week.

Universal Dividend

The board of directors of Universal Pictures Company, Inc., at a meeting Tuesday declared a quarterly dividend of 25 cents per share on the common stock, payable September 28, 1954, to stockholders of record at the close of business September 17.

Ohio Safety Film

Ohio's Department of Safety has produced a one-minute, 35mm film, available to theatres there. National Screen Service is handling the film and there is no charge.

"Professionals and Trade Paper Reporters Were Unstinting in Their Admiration"...

—NEW YORK TIMES

AT PARAMOUNT'S
PREVIEW OF

VISTAVISION

AND THE FIRST FABULOUS ATTRACTION IT GLORIFIES





IRVING BERLIN'S
White Christmas

STARRING

BING CROSBY · DANNY KAYE
ROSEMARY CLOONEY · VERA-ELLEN

Color by TECHNICOLOR

WITH DEAN JAGGER · Lyrics and Music by IRVING BERLIN · Produced by Robert Emmett Dolan
Directed by Michael Curtiz · Dances and Musical Numbers Staged by Robert Alton
Written for the screen by Norman Krasna, Norman Panama and Melvin Frank

"Paramount delivers everything it promised for VISTAVISION. Shown to 300 members of the press, viewers' reaction was obviously excellent. Sharpness, clarity and definition were evident and Technicolor attained new beauty.

"WHITE CHRISTMAS is super entertainment, replete with everything for the exhibitor to sell and the audience to applaud. A sure boxoffice winner." —*Film Daily*

"VISTAVISION will add to the public's enjoyment and the exhibitor's profit.

"WHITE CHRISTMAS will be a green one also—the green of overflowing folding money in the cash drawer." —*Boxoffice*

WORLD PREMIERE —

" VISTAVISION is destined to be a magnetic word on theatre marquees henceforth. It proved itself brilliantly.

" WHITE CHRISTMAS is a failure-proof picture. It has everything any tip-top-grossing musical has plus one thing no other attraction ever had, VISTAVISION. This picture is likely to play right thru the winter and into the spring at Radio City Music Hall."

—Motion Picture Daily

"Added to the photographic excellence of VISTAVISION is the 'big stage' effect in the 1.85 -1 ratio. For many theatres this will mean filling the entire proscenium arch, giving the audience the scope and realism of a full stage." *—Daily Variety*

"VISTAVISION, Crosby, Kaye and an Irving Berlin score are a hot combination to parlay WHITE CHRISTMAS into big business at the boxoffice." *—Variety*

" VISTAVISION enhances dramatic values, embellishes the entertainment qualities and generally increases the emotional impact. Technicolor takes on a new beauty.

"We were knocked off our pins by WHITE CHRISTMAS. A sugar-plum of a movie."

—Hollywood Reporter

"VISTAVISION should benefit any size and shape of picture that any exhibitor might choose for his theatre.

"The public is sure to pronounce WHITE CHRISTMAS Paramount's best. It has 12 Berlin songs including 'Count Your Blessings,' sure to lead the Hit Parade."

—Motion Picture Herald

" VISTAVISION has superior quality in clarity, depth and definition.

" WHITE CHRISTMAS is a smash that should break boxoffice records everywhere!"

—Showmen's Trade Review

"VISTAVISION will carry a big wallop!

"WHITE CHRISTMAS with its powerful barrage of top names, the debut of VISTAVISION, the Technicolor and the songs, should wrack up big grosses."

—The Exhibitor

" VISTAVISION is extremely impressive—will play an important role in the future of the industry.

" WHITE CHRISTMAS should become one of the big money-makers of the year!"

—The Independent

"WHITE CHRISTMAS on VISTAVISION is better than its pre-publicity plugs! Vera-Ellen dances like a dream. Danny Kaye is a surprise both as a dancer and actor. There's only one Bing Crosby. And Rosemary Clooney sings like a bird. The Irving Berlin music is super." *—Louella O. Parsons*

RADIO CITY MUSIC HALL

NEW YORK TAX FIGHT PUSHED

More Theatres Seek to Join Case Against City in Collection of Levy

Measures against the New York City admission tax moved forward last week. Another stumbling block in the city's attempts to dispose of the current temporary injunction against the collection of the five per cent tax was put up by exhibitors operating 54 circuit and independent theatres.

They filed intervention papers in Queens County General Court at the weekend asking permission to become participants in the current suit.

Represent 50 Theatres

The papers were filed on behalf of some 50 theatre operators throughout the city who are members of the Independent Theatre Owners Association and the Metropolitan Motion Picture Theatres Association. The papers are returnable Monday, September 13.

Assistant Corporation Counsel Stanley Buchsbaum was reported as "very much annoyed" at the exhibitor move on the eve of the Labor Day holiday weekend and was expected to oppose the move for joining Century Circuit's Community and Queen theatres, RKO's Flushing Theatres, Loew's Willard Theatre and Brandt's Strand theatre, all Queens houses.

Mr. Buchsbaum and exhibitor attorneys at midweek were awaiting a decision from State Supreme Court Justice Percy D. Stoddart on motions for summary judgment which were heard last week. Judge Stoddart reserved decision on the five per cent admission levy's legality pending further examination of affidavits.

Court Decision Awaited

Justice Stoddart's decision in one way or another can determine whether the New York City amusement tax is legal under the State Enabling Act of 1947. Under the law an admission levy has a limitation of five per cent. Breakage on the present tax exceeds that percentage.

The temporary injunction which was issued in July by Supreme Court Justice Nicholas M. Pette curbs the collection of the tax breakage by the city.

Justice Stoddart last week, in announcing that his decision would be withheld, allowed exhibitor attorneys until Wednesday to enter additional briefs supporting their arguments for consideration.

Mr. Buchsbaum and plaintiff attorneys were in accord as to the disposal of the suit without trial. In the motion papers for summary judgment, Mr. Buchsbaum claimed that "only questions of law and no question of fact is involved in the suit." The exhibitor counsel agreed with the stand, attorney Thomas Bress of Loew's stated, and in their cross-motion papers, asked that the temporary injunction issued in July by Justice Pette be upheld.

U.A. Opens Sales Drive

United Artists is backing its new array of pictures with a $50,000 sales drive. This began September 5 and runs six months, and it honors Robert S. Benjamin, chairman of the board. Co-captains are William J. Heineman, vice-president in charge of distribution, and B. G. Kranze, general sales manager. The drive supports the "blockbuster a month" releasing program which president Arthur B. Krim recently announced. Among these are: "The Barefoot Contessa," Joseph L. Mankiewicz's Technicolor drama starring Humphrey Bogart and Ava Gardner; "Vera Cruz," the Hecht-Lancaster Technicolor epic starring Gary Cooper and Burt Lancaster; "Sitting Bull," first United Artists release in CinemaScope, starring Dale Robertson, Mary Murphy and J. Carrol Naish; "The Purple Plain," Technicolor adventure drama starring Gregory Peck; "Suddenly," suspense thriller starring Frank Sinatra in his first dramatic role since winning the Academy Award, and "Romeo and Juliet," the Technicolor version of Shakespeare's classic love story.



Robert Benjamin

The salute to Mr. Benjamin, emphasizing billings and collections, is divided into four laps; the first from September 5 to October 16; the second from October 17 to November 27; the third from November 28 to January 1, and the "home stretch" from January 2 to March 5.

The 32 UA branches in the United States and Canada will compete in three groups of equal grossing potential. Cash prizes will be awarded to winning exchanges in each group at the end of each lap and again at completion.

Brenner Gets "Affairs"

Joseph Brenner Associates, New York, has obtained from Moulin Productions, distribution of "The Affairs of Dr. Holl." The picture stars Maria Schell, and is in German and dubbed English.

Rogers and Autry Go to High Court

WASHINGTON: Roy Rogers and Gene Autry have asked the Supreme Court to bar Republic Pictures from licensing their old cowboy films to television against their wishes.

In separate appeals, Rogers and Autry asked the high Court to reverse a ruling of the Ninth Circuit Court of Appeals which gave Republic the right to license these films as it saw fit. Separate appeals were filed since the issues differed slightly in the two cases. The District Court had found for Rogers but against Autry, while the Circuit Court found against both stars. Involved are some 80 Roy Rogers films and some 57 Gene Autry features.

The high Court will probably indicate whether or not it will take the cases soon after it resumes sitting early next month. The Court is presently in recess for the summer.

In his appeal, Rogers contended that his contract with Republic specifically reserved to him all rights for commercial exploitation of his films. The Circuit Court had ruled that these rights were limited to his name, picture and voice outside of the films but did not include his name, picture and voice in the films, and that therefore Republic could freely license the films.

The case is of "vital importance to the entire motion picture and television world," the Rogers' appeal stated. "There must be any number of contracts between motion picture stars and producers containing the same or similar reservations to the artist that are contained in the Rogers contract. If the present decision of the Court of Appeals is to stand, those reserved rights are meaningless and of no value to the artist."

Majors Answer Appeal On Bryn Mawr Suit

WASHINGTON: The major distributors told the Supreme Court today that lower courts were correct in throwing out an anti-trust case against them by the owner of the Bryn Mawr theatre in suburban Philadelphia.

F. E. Harrison, owner of the theatre, sued all eight major distributors, Warner Brothers Circuit Management Corp. and Stanley Co. of America, charging a conspiracy to make the Bryn Mawr theatre play films behind the Warner theatre in the area. The District Court threw out the suit and the Third Circuit Court of Appeals sustained the decision.

Miss Harrison appealed to the high Court, arguing that the lower courts were in error in refusing to allow the Paramount suit consent decrees as prima facie evidence of the unlawful motives of the distributors and in refusing to direct a verdict for her on the basis of the Paramount decree and other evidence.

One of the Greatest Money-Reviews Ever!

...from **Newsweek**

MOVIES

Suddenly (United Artists) is as simple and startling as a good scream. The only box-office star in its cast is Frank Sinatra, chiefly known until recently as a singer of teen-age youngsters' songs. Its setting is just a humdrum town on a humdrum Saturday afternoon. But suddenly—in its very first credit-unfolding moments, in fact—"Suddenly" seizes audience nerves and begins, quietly and meticulously, to stretch them to the breaking point. It leaves them, at best, limp.

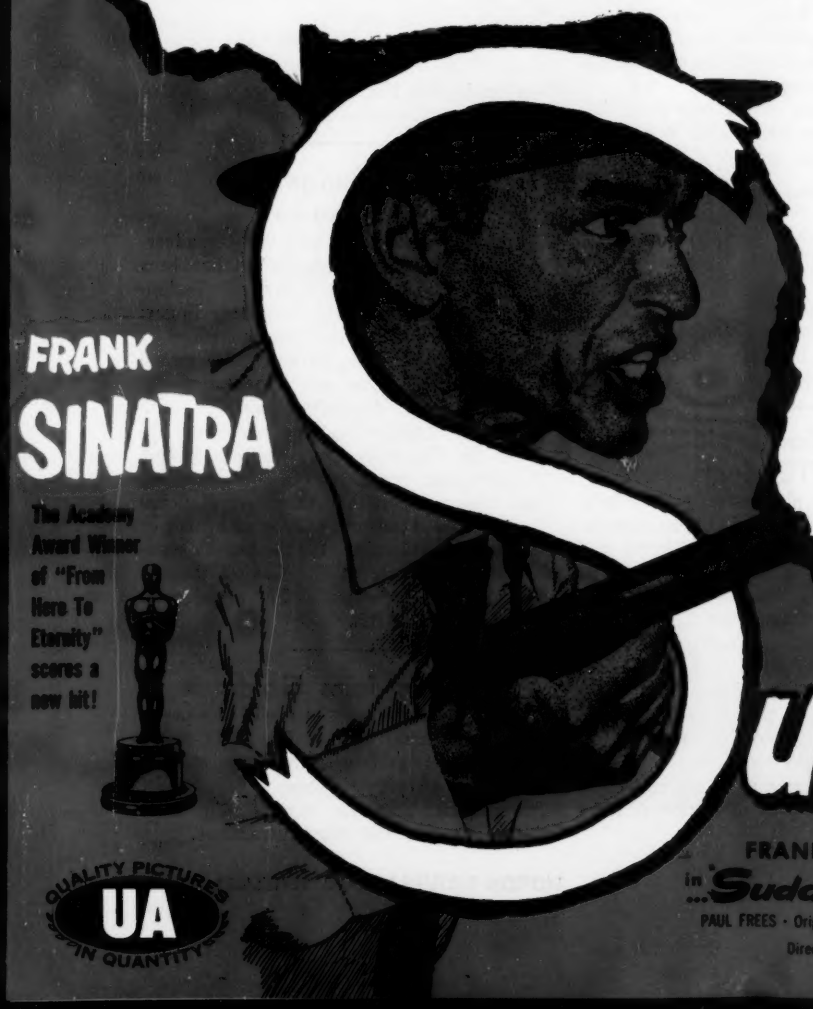
Two things happen to the uneventful-looking town of Suddenly, Calif. The President of the United States decides to visit it, and an attempt is made to assassinate him. Foot by thrumming foot, the film's tension accumulates, with never a fancy or pointless thrum. Under Lewis Allen's superb direction, everyday incidents—the television-repair man's arrival, the newsboy's daily round of deliveries—are astutely set against the epochal fact of what impends.

As the assassin in the piece, Sinatra superbly refutes the idea that the straight-role potentialities which earned an Academy Award for him in "From Here to Eternity" were one-shot stuff. In "Suddenly," the happy-go-lucky soldier of "Eternity" becomes one of the most repellent killers in American screen history. Sneeringly arrogant in the beginning, brokenly whimpering at the finish, Sinatra will astonish viewers who flatly resent bobby-soxers' idols.

Sterling Hayden also does well as the ambushed sheriff who tries to persuade Sinatra that nobody ever got away with an assassination. This killer weakens not a whit: "If Booth wasn't such a ham, he'd have made it."

Decorated for his killing of 27 Germans during the war, he looks forward to his latest assignment with particular pleasure: "I never killed a President before." Watching him go about it is one of those occasions that make your theater's starting times important.

▶**Summing Up:** Sure scorer.



FRANK SINATRA and STERLING HAYDEN
in "Suddenly!" with JAMES GLEASON · NANCY GATES · KIM CHARNEY
PAUL FREES · Original Screenplay by RICHARD SALE · Produced by ROBERT BASSLER
Directed by LEWIS ALLEN · A Robert Bassler Production

QUALITY PICTURES IN QUANTITY UA

35TH ANNIVERSARY UA

New Upturn Due, Says Balaban

Film business "is on the threshold of a new upturn," Barney Balaban, president of Paramount Pictures, said last Wednesday in an address at the opening of a three-day company sales conference at the home office. On the following day Adolph Zukor, board chairman, declared that thinking and planning have changed so sharply in the last few years that concepts in vogue as recently as five years ago are completely outdated today.

Mr. Balaban told the assembled home office executives, division managers and assistant division managers that the present high industry prosperity, and the even more auspicious days he sees ahead are wedded to Hollywood's new attitude that "everything will be added to a picture that will help make it a good picture." He said that among the factors that will keep Paramount's star rising are VistaVision, continued careful planning to make certain that each picture gets top consideration, the spending of money properly and wisely, and continued close coordination between the sales and advertising-publicity departments. "But most important to our good reputation," he added, is the fact that we have good product. A good reputation and good product are inseparable in this industry."

Mr. Zukor said that as far as Paramount is concerned, the "streamlined" thinking and planning the company is doing rests on the fact that it alone this year "will turn out more big pictures than the entire industry did only a few years back."

Paramount's merchandising of pictures, he explained, now is in step with the studio's sweeping technological advances and dedication to production of quality pictures exclusively. "Each picture can be equated with the Hope Diamond," he said. "VistaVision, Paramount's outstanding technological contribution of recent years, is a medium that gives every picture in which it is made an opportunity to be a better picture, whether in closeups or in panoramic scenes," he said.

The sales meeting was called by A. W. Schwalberg, president of Paramount Film Distributing Corp., principally to discuss VistaVision and Irving Berlin's "White Christmas."

Stars Join B'nai B'rith Tribute to Balaban

Stars of Hollywood and the amusement world are joining leaders of the film and allied industries in making arrangements for the "$1,000,000 tribute" to Barney Balaban, president of Paramount Pictures, to be held Sunday, September 26 at the Waldorf-Astoria Hotel, it has been announced by Samuel Markle, chairman of the Barney Balaban Tribute Committee. The tribute, sponsored by the Metropolitan Council of B'nai B'rith, will salute Balaban for his "thirty-five years of dedicated service to B'nai B'rith and his fellow man." Reservations for the Balaban testimonial will be by purchase of $1,000 in State of Israel Development Bonds.

SAMUEL D. BERNS NAMED Q-P HOLLYWOOD MANAGER



Samuel D. Berns, above, has been appointed manager of the Hollywood Bureau of Quigley Publications, effective September 7.

Mr. Berns joins the Quigley organization for general representation in Hollywood of *Motion Picture Herald, Motion Picture Daily, Motion Picture and Television Almanac* and *Fame* after a wide experience in motion picture journalism, exhibition and production.

Following a series of home office conferences with department heads of Quigley Publications, Mr. Berns returned to Hollywood prepared to institute plans to amplify and extend the services of the publications to readers and advertisers.

In the furtherance of the new plans, Mr. Berns will be associated with William R. Weaver, Hollywood editor.

Color Discussion Topic At Next SMPTE Meet

Color in motion pictures as well as television will be a major topic of the convention of the Society of Motion Picture and Television Engineers when it meets in its 76th semi-annual session, October 18-22 at the Los Angeles Ambassador Hotel. An SMPTE spokesman, explaining the resurgence of interest in color as contrasted to that in new screen techniques, stated that CinemaScope now is pretty well stabilized while VistaVision presents no new technical problem. On the other hand, it was pointed out, there are many current technical color problems, both in motion pictures and in television.

Grosses Are Up Abroad: Silverstone

Twentieth Century-Fox's foreign gross receipts will be $2,000,000 higher this year than last, Murray Silverstone, 20th-Fox International president, predicted in New York last week on returning from Europe. He had been away since June.

The increase, he said, would be the more remarkable because the English market sustained a recession. This was because not enough houses were equipped for CinemaScope, he explained.

He added that currently, 575 British theatres are so equipped. This includes the houses of the J. Arthur Rank interests. CinemaScope equipment is being delivered, slowly, he said, by Western Electric, whose basic equipment is in use in England; and, he predicted, when all orders are filled, the income then will be the biggest since 1947. He also remarked that his company is taking over some British houses to assure better distribution.

Mr. Silverstone had some comments also about British showmen. He feels they don't give pictures sufficient opportunity to take hold. This is one of the reasons the company went into exhibition. Theatres have been acquired in Manchester, Sheffield, London, and Edinburgh.

The company, in exhibition elsewhere, will build 10 theatres in the Middle East, he said.

He also said newsreels are popular abroad. He estimated 400,000,000 see them weekly in the Far East. Fox Movietone makes money overseas, he noted.

$500,000 Ad Budget Set For U.A.'s "Contessa"

A starting budget of $500,000 for advertising, publicity and exploitation has been set for "The Barefoot Contessa," Technicolor production starring Humphrey Bogart and Ava Gardner, it has been announced by Francis M. Winikus, national director of advertising, publicity and exploitation for United Artists, following meetings with Joseph L. Mankiewicz, who wrote and directed the Figaro, Inc., presentation. Robert W. Dowling, president of City Investing Co., chairman of the American National Theatre and Academy, will be chairman of the premiere committee for the benefit opening of the picture at the Capitol theatre, New York, September 29. The premiere is sponsored by CARE.

Zimmerman Joins Goldman

William Zimmerman, formerly vice-president and general counsel for RKO Radio Pictures, last week was elected vice-president of Gregory-Goldman Enterprises, Philadelphia. The firm expects to produce motion pictures and stage attractions.

Born to be re-born
. . . again and again



Consider the star. The color negative captures her at her brilliant loveliest. Here, time for processing the film is a minor consideration. But in release prints she must be "re-born" in all her original beauty, again and again, at *money-making speed.*

To do this—faster—calls for meticulous attention to printing and processing . . . for color printing control systems, for example, that not only provide exposures at rates up to 200 fpm, but take care of scene-to-scene variations in negative density and in color balance.

Problems such as this are being solved by the industry. As a means of co-operating in all areas—especially in film selection, film processing and projection—Kodak maintains the Eastman Technical Service for Motion Picture Film. Branches at strategic centers. Inquiries invited.

Address: Motion Picture Film Department

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue, New York 17, N. Y.
West Coast Division
6706 Santa Monica Blvd., Hollywood 38, Calif.
Midwest Division
137 North Wabash Avenue, Chicago 2, Illinois

RESOLVE EADY PLAN DISPUTE

Compromise Provides for Rise in Levies on Seat Prices by New Scale

by PETER BURNUP

LONDON: The long dispute over proposed increases in the Eady plan tax was finally settled September 1 at a meeting of the British industry's four associations. The compromise settlement was ratified immediately by the Producers Association and was approved also this week by the Cinematograph Exhibitors Association general council at its meeting.

The new agreement provides for an increase of one farthing in the levy on two shilling seven pence seats and an increase of a halfpenny on all seats from two shillings eight pence upwards. The increased levy, which goes into effect October 24, is payable for the next three years.

New Scale Detailed

The new scale, including the increases agreed upon is as follows:

Seat Prices	Levy
9d. to 1s. 0d. inclusive	¼d.
1s. 1d. to 2s. 2d. inclusive	½d.
2s. 3d to 2s. 6d. inclusive	¾d.
2s. 7d.	1d.
2s. 8d. and upwards	1¼d.

At the present turn of business the levy is estimated to yield slightly in excess of £3 million annually instead of the £2.75 arising in the present rates.

At the four associations' meeting, the producers had tendered revised figures showing that unaided production resulted in a loss last year of £2,200,000. They claimed additionally that they were entitled to £1 million as a "nominal" profit on their capital investment at 10 per cent. Moreover, it was urged that costs were rising on account of wages and the greater number of pictures being made in Technicolor.

See Future Deficit

In all, producers estimated that on past figures their future deficit was likely to run in the neighborhood of £4 million. They agreed, however, that their share of increased rentals arising in the recent remission of tax would amount approximately to £400,000.

They were prepared also to have regard to the recent improvement of business as a whole. (A number of British pictures in the last few months, as reported elsewhere, have been making record grosses). The compromise figure of a total levy yield of £3 million was thus arrived at.

Eighty per cent of theatre admissions throughout the country are related to seats at prices less than 2s. 7d. Major circuits, therefore, will be called upon to bear most of the increased levies.

The two major circuits—ABC and J. Arthur Rank's combined Odeon and Gaumont-British—announce that the price of certain seats will go up by one penny from September 5. The lowest prices (1s. 6d.) and highest (4s. 0d.) are unaffected, but prices of the 2s. 3d., 2s. 8d. and 3s. 1d. will go up by one penny each.

See Policy Spreading

The new scale of prices will be operated also by Granada, most of whose theatres are in the London area, in which lies the principal strength of the two major groups. It is anticipated that the policy will be adopted by first-run houses throughout the country.

It is stated that the increase has become necessary by reason of rising costs, not only in employees' wages and transport charges but in the cost of re-equipping for new techniques. By virtue of the incidence of the entertainment tax scale the increased prices will result in an increase of ¾d. on the net receipts of each of the seats concerned. The tax on a 2s. 3d. seat, for example, is 10¼d. Whereas that on a 2s. 4d. seat is 10½d.

The tax scale on middle-bracket prices was deliberately designed last April by the Customs and Excise to provide for any future adjustment in the Eady levy rates. At the present rate a levy of ¾d. is payable on all the seats affected by the latest price increases. Apart from the admitted necessity to meet rising running costs, it is thought that circuit authorities deliberately cost these middle-bracket prices for increases as a provision against any increased levy payable upon them.

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Twentieth Century-Fox set a dual West End run for "The Egyptian" at the Marble Arch Odeon and the Haymarket Carlton, both of which theatres are now controlled by the company. The film will be given a gala opening at the Marble Arch house October 14, which will be followed immediately by the dual run for an indefinite period.

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CEA's offer to NATKE's officers to increase wage rates for theatre employees has been rejected by the union's branches. Hopes are still high, however, that agreement will be reached between the parties without reference to the Industrial Disputes Tribunal. A further meeting was to be held this week.

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British Lion announces that "Martin Luther" will be given a West End run at the 600-seat Leicester Square Rialto beginning October 15. British Lion holds the distribution rights to the film.

Wolfberg Joins Makelim; Disposes Theatre Interests

HOLLYWOOD: John M. Wolfberg, veteran exhibitor and member of the board of Allied States, has disposed of his local theatre interests to join Hal R. Makelim in his organization on Makelim plan. He takes over full time executive duties immediately, and will appoint additional salesmen at once. Mr. Wolfberg, who was one of the members of the original committee appointed by Allied States directors to study the Makelim plan, said, in connection with assuming new post: "Never before in the history of the motion picture industry has one man or group of men put forth the energy, financial investment and unceasing efforts to bring to motion picture exhibitors of America a plan so fundamentally sound and beneficial to exhibitor and producer alike as the Makelim plan and I am happy to become part of it."

Kingsley Colton, in addition to activities as assistant to Mr. Makelim, is taking over duties of distributor correspondence on "Man of Conflict," "Stolen Identity" and other pictures being distributed by Makelim's Atlas Pictures Co., formerly handled by Sam Nathanson, who recently resigned. In joining Makelim, Mr. Wolfberg disposed of leases on the Marcal and Newsview, both Hollywood Boulevard houses, and the Imperial Theatre, Inglewood. Murray Gould took over the Marcal, and Fanchon and Marco got the Imperial. An exhibitor syndicate now forming took the Newsview.

Cinex Takes 17 Mexican Films from Columbia

MEXICO CITY: Cinex, the Mexican Government's company for distribution of films abroad, has acquired 17 pictures that Columbia Pictures International undertook to distribute throughout the world for Mexican producers. The deal was made for Columbia by Joseph A. McConville and Lacy W. Kastner. Representing Cinex, which paid Columbia $250,000 for the rights, were Eduardo Garduno and Alfonso Pulido Islas. The Mexican Government already has paid $100,000, with the remainder to be paid within two years.

Screen Directors Nominate For Best Motion Pictures

Six nominations for the best motion picture during the second quarter of 1954 were announced last week by George Sidney, president of the Screen Directors Guild. They are "Dial M For Murder," "Executive Suite," "High and the Mighty," "Knock on Wood," "Three Coins in the Fountain" and "The Glenn Miller Story."

CinemaScope at 450-Seater

The Jefferson theatre, Monticello, Florida, announces that it has completed installation of CinemaScope with optical sound, part of an over-all remodeling program now under way at the 450-seat house. R. H. Suez manages the house.

WOMEN ARE FINE SHOWMEN AND THEY'RE WORKING AT IT

[Anna Bell Ward, pioneer woman exhibitor and an extremely vocal adherent of the slogan that "woman's place is in the theatre," recently wrote The HERALD a letter, published August 14, extolling that point of view and detailing some of her showman's experiences with her theatres at Lexington and Somerset, Kentucky. After that we asked her to supply us some details on her reminiscences of other women exhibitors. Miss Ward warns that her data on some of the people she mentions may be outdated and The HERALD invites any of them to send us later facts.]

MRS. GEORGIA O. RASLEY has been in the theatre 37 years, 34 of them in O'Neill, Neb., where she owns and operates the Royal theatre, which she bought in 1920. She has kept the house in up-to-date condition, adding sound when it came in and remodelling the theatre several times. She completely rebuilt it in 1939 and last April she added CinemaScope equipment including four-track stereophonic sound. She bought her first theatre, the Lyric in Norfolk, Neb., on borrowed money and after making a success of that sold it and moved to O'Neill. Besides operating a successful business, Mrs. Rasley has always maintained and managed a home, doing all her own housework and her neighbors concede she is a first-rate homemaker. In 1936 she built a house in O'Neill and that and her garden are her hobbies and source of relaxation when she is not working at the Royal.

MRS. F. L. LIGGETT of Mt. Vernon, Ga., is a veteran showman of many years standing. She opened her first theatre, the National in McRae, Ga., in 1918. Six years later she acquired the Eastman theatre in the Georgia town of that name, the Community at Hawkinsville, and the Prince at Cochran. In 1936 she started the Metro in Mt. Vernon, the theatre she operated today. Mrs. Liggett has been active in the war activities of her community. She is a widow with three sons and seven grandchildren. Hobbies: her dog Asta and raising chickens.

MISS A. VIOLA BERLIN is the manager of the Exeter Street theatre, Boston, which is controlled by the directors of the First Spiritual Church. She was placed in complete charge in 1935 on the death of her father, and previously had worked with him for many years in the theatre. Miss Berlin makes her home in Brookline. She is a member of Radcliff College Alumni Association and her recreational interests include the theatre, music and travel.

MRS. G. L. EMMONS of Morrisville, Vt., started in business in 1908. She and her late husband operated a nickelodeon



Mrs. Georgia O. Rasley

in a small back room of a local hotel. For a long time they operated in this establishment, which had folding chairs for seats. Finally they bought a 200-seat theatre which they ran until 1937 when the present 433-seat Bijou was built. Since her husband's death Mrs. Emmons has continued to manage the theatre with the help of her son. She has four children and 11 grandchildren. Her hobby is knitting for the Red Cross.

MRS. CAROLINE PERRIELLO entered the industry in Attica, N. Y., in 1918, when she took over the management of her father's house. She managed the Family theatre in Mt. Morris until 1928, when she bought the Naples in Naples, where she resides. She acquired the Playhouse in Clyde and now operates both theatres, in addition to being part owner of the Martina circuit. Mrs. Perriello is active in church organizations, and since 1941 has served as chairman of the American Red Cross. She is fond of bridge and enjoys golf in her spare time.

MRS. SARAH TANTILLO of Mt. Morris, N. Y., started her film exhibition career in Attica in 1918. In 1920 she went into partnership with James Martina at the Star theatre in Dansville. She is a part owner of the Martina circuit in western New York and now operates the Nunda theatre in Nunda. Mrs. Tantillo has two children, Rosalie Mary, 21, and Rose, 18, who is studying at Notre Dame. Although most of her time is divided between the commercial world and her family life, Mrs. Tantillo finds time to devote to church affairs.

MRS. A. L. HAMLINE took over active management of the Associated theatre circuit after the death of her husband in 1942. She now manages seven theatres in Illinois. Mrs. Hamline is a member of the Fortnightly Club and the DAR. She has much interest in the welfare of the orphans of Mcdonough County.

MARY SEMELROTH CANDERA of Dayton, Ohio, has devoted her entire career to the motion picture industry. In 1925 she bought her first theatre, the Wayne. In the years that followed she has become a familiar figure on Cincinnati's Film Row. Today she has a circuit of six houses in Dayton and Franklin. This group is known as the Semelroth circuit and consists of the People's Federation, Wayne, Sigma and Park theatres in Dayton and the Ohio theatre in Franklin. She is a member of ITO of Ohio. Mrs. Candera considers pictures her hobby.

MRS. G. NELSON FOXWORTHY of Flemingsburg, Ky., has been an exhibitor since 1922. Before that time she worked in a local theatre as a ticket seller while she was still in high school. At one time she played the piano for silent pictures. Her many years of theatre experience have proved a great help to her in managing the Princess theatre. Mrs. Foxworthy, known to her friends as Doug, is a member of the Woman's Club and is recording secretary of the Fleming County Garden Club. Her hobbies are her garden and civic activities.

MRS. E. L. SHAKESPEARE of Cincinnati started in 1913 as cashier at a Cincinnati theatre. In 1920 she became manager of the Queen Anne theatre and of the Freeman in 1924 until 1938. Today she manages the National, the house wherein she was once cashier. In spite of the fact that she operates a 417-seat theatre, Mrs. Shakespeare has remained very much a home-loving woman. She lives at 316 Joselyn St.

MRS. P. M. THOMAS in 1922 started as assistant to her husband. After he went into sales work, she assumed operation of the theatre, and today manages the Parker and Palace theatres in Parkersburg, W. Va. For the last 10 years Mrs. Thomas has been vice-president of the West Virginia Managers Association. The film industry has always fascinated Mrs. Thomas, but no less than the building of a complete and happy home. Her club life includes active participation in the Parkersburg Woman's Club and De Sales Heights Alumnae Association.

MRS. ESTHER L. CLARK of Cadiz, Ohio, has been about the theatre all her

(Continued on following page)

WOMEN ARE SHOWMEN

(Continued from preceding page)
life. Her grandfather built the Community theatre in 1925 and she assisted her father in running it many years. In 1935 she took over the active management of the house. She is a member of the ITO of Ohio. She has two children, a boy and a girl, yet finds time from her home and business duties for community interests. She is on the library board and is Harrison County chairman for the camp and hospital council of Fletcher General Hospital. She is fond of traveling and camping trips.

MRS. MAGGIE RIHACEK began her career as a showman when she took over the 500-seat Tivoli theatre, Toledo, Ohio, in the middle 1920s. She has operated the house ever since and runs it well, to judge by its steady flow of patrons. She is a member of the Independent Theatre Owners of Ohio. A widow, Mrs. Rihacek has four sons, two of them married; three daughters, one of whom is married, and eight grandchildren. Cooking is her hobby.

MRS. N. ZEGIOB of Lorain, Ohio, has been indeed an enterprising showman. When her husband died in 1926, she took over the sole management of their theatre, the Cozy. After that she acquired the Dreamland and Elvira theatres. Then in 1938 she purchased two others, the Pearl in Lorain and the Liberty in Vermilion. In 1940 the Cozy was disposed of, leaving her in charge of four houses. She is a member of the Royal Neighbors Club. She has two sons and two daughters, the latter both at college. One son, Charles, is a doctor in Akron.

MRS. THOMAS DUNNELL decided to carry on at the Majestic and Palace, Stephenville, Tex., after her husband died in 1938. He had been in the business for 20 years and Mrs. Donnell had taken an active interest. When she is not attending a session of the Century Club or the Current Readers Club, or playing bridge, she is giving her undivided attention to the needs of her houses.

MRS. HOMER MULKEY is the widow of one of the oldest exhibitors in Texas. She and her husband opened the Pastime in 1910 at Clarendon, Tex. Their second house, the Cozy, was built in 1935. They managed the theatres jointly until the death of Mr. Mulkey in 1941. Mrs. Mulkey is carrying on with Lee Bell as executor of the estate and manager. She has been selling tickets continuously since 1910, which is something of a record. Mrs. Mulkey is a member of Allied Theatres of Texas, Order of the Eastern Star and the First Christian Church.

MRS. MAGGIE E. SCOTT of the Rio in Odessa, Tex., and her husband, now deceased, entered show business in 1908. They traveled Arkansas and Missouri with a machine that used a carbon lamp to illuminate slides. It was a hand affair with the used film caught in a sack. Off and on until 1924 they kept returning to show business, and finally could not leave it. They have four children, two daughters and two sons.

MRS. LEE MOTE of Riverton, Wyo., went to Kokomo, Ind., for Christmas in 1911. That was the beginning of her interest in films. A friend there was operating a "theatre" in a storeroom. The business seemed so interesting that when Mrs. Mote returned to Riverton she bought some equipment and started her first theatre, operating on a twice-weekly basis. Since then her business has grown so she has had to enlarge her theatre twice until today the Acme has a seating capacity of 600. She is a charter member of the Rocky Mountain Screen Club.

MRS. J. PANKNEN GIBBS of Marengo, Iowa, entered the motion picture industry 28 years ago—apparently as a babe-in-arms, judging by her youthful appearance. Her film career was started in Marengo and she has remained there ever since. She operates the Strand, which seats 303. Mrs. Gibbs belongs to no exhibitor associations, and she is not affiliated with any service club or fraternal organization. Her interest in civic affairs is confined to purveying good screen fare to her townspeople. Her favorite diversions are golf, dancing and good dramas.

MRS. E. G. HOLBEN of Lenox, Iowa, started in the motion picture business in partnership with her father. In 1917 she bought from him the Olympic, now the Lenox, and since his death has operated the house. Until recently she was aided by her son, who has been in New Caledonia more than a year. For 15 years Mrs. Holben played the piano in a local orchestra and her church for seven years. She is still interested in music. A charter member of the G.V.C. club, she also belongs to the Nancy McKay Chapter of the D.A.R. as Creston.

MRS. EVA B. FRANCIS, St. Clair Shores, Mich., built the Lakeview theatre in 1923, and has operated the same 570-seat house since. A resident of St. Clair Shores since 1919, where her husband has operated a real estate business, local hardware and other enterprises, the Francis family goes south each winter. She looks forward to traveling in a de luxe trailer throughout the states. She is a member of the Chamber of Commerce, the Kiwanis Club, and is the mother of a son, George, the village attorney, and a married daughter, Marie.

MRS. ROLLA J. BOOTH of Rich Hill, Mo., the widow of W. M. Booth, who died in 1935, has many years of experience in the picture business. In 1910 the Booths built the Happy theatre, later took over two other houses and in 1920 rebuilt the Booth, which she operates today. At one time interested in harness racing, she was the owner of the famous trotter, Concilio. Mrs. Booth has three children and is active in politics. She was a delegate to the national Democratic convention and also is a member of the organization, the Royal Neighbors of America.

MRS. GLEN MOSKAU and her husband have been in show business 20 years. They run the Regal theatre in St. Joseph. There is nothing they enjoy more than to get out their tackle and go off on a fishing trip. They are affiliated with the Kansas-Missouri Theatre Association.

MRS. JOHN CARNAKIS of Bakersfield, Calif., has been closely connected with the industry since she and her husband opened the Star in Taft, Cal., in 1912. In 1915 the Carnakis family moved to Bakersfield to open the C. & S. theatre. Four years later the Virginia was built, her present enterprise. A member of the board of directors of the Greek Community of Bakersfield, she is affiliated with the Women's Club. A widow, she has a married daughter, Virginia, and a son, Emanuel, a member of the City Council.

MRS. FOSTER JACKSON of Elsinore, Calif., entered pictures with her husband back in 1911, and has been in the industry since. Operating the old Lyric theatre in Santa Monica, she and her husband made the town their residence until Mr. Jackson's death in 1932. It was then Mrs. Jackson moved to Elsinore, building the 500-seat Elsinore theatre, which, save for the projectionist, is completely staffed by women. A member of the Chamber of Commerce, she also is a member of the Elsinore Woman's Club and Eastern Star. Her daughter helps her in the operation of the theatre.

MRS. MINNIE MINOR entered exhibition with her husband in Kentucky in 1915. After his death, Mrs. Minor carried on alone, and in 1922 opened the Loma theatre in Burbank, Calif. Between 1937 and 1940 she built the Major theatre, 815 seats; the Burbank, 750 seats, and the 800-seat Magnolia. Herman, one of her three children, is chief projectionist for all theatres. Charles is with the army medical corps, and her daughter, Augusta, is married. Mrs. Minor, a member of the ITO of Southern California, devotes most of her time to her houses.

MRS. T. M. JOURDAN and her husband began with their Majestic theatre, Iuka, Miss. Built in 1910, the house was bought by Mr. Jourdan in 1914, turned over to his wife in 1920. They built a new theatre in 1922, and, except for an interval when the house was dark during a changeover to sound, have operated it continuously ever since. Jourdan affiliations include MPTO, local aldermanic board, Masons, is chairman of both War Loan and Red Cross drives, charter member of Rotary and Iuka Guaranty Bank director.

Plan Fourth Cinerama Production

The fourth Cinerama production will be "Seven Wonders of the World." Lowell Thomas will make it. He and S. H. Fabian, Stanley Warner president, signed the contract in New York last week. Mr. Thomas now will supervise a globe-girdling expedition of some 50 persons, headed by director Ted Tetzlaff. They will come back, an announcement said, "with a series of dramas involving the peoples of the earth."

Merian C. Cooper, former head of Cinerama production, had planned such a picture before Stanley Warner acquired the company. Mr. Thomas plans to use some of his footage, it was reported in New York.

The first Cinerama is "This Is Cinerama" and the second is "Cinerama Holiday," completed but not released. The third will be "Lewis and Clark," which Warners will make.

Plan Cinerama Openings In Europe and Japan

There will be Cinerama all over the world. The first step to establish the medium outside the United States was taken last week when S. H. Fabian, Stanley Warner Corp. president, and Nicholas Reisini, Robin International president, signed an agreement to open such theatres. Mr. Reisini's associate is Matthew Fox, film industry financier. There will be showings of "This Is Cinerama" in London and Paris in the fall, and then in Rome, and Tokyo, and a city in western Germany. Later, Stanley Warner and Robin International will expand to other countries. Robin International is in foreign trade of various types, and has offices and representatives located in most parts of the world, available for the handling of Cinerama operations.

New Toledo Theatre

TOLEDO: The Theatre Operating Co. of Toledo has announced the ground breaking for a new theatre which in addition to accommodating 1,500 cars will have an 800-seat indoor theatre. It will be known as the Glass Mile Drive-in and will be located close to Toledo's new glass mile shopping center. The theatre will cost $410,000, it is reported.

Show Greek Religious Film

"The Divine Liturgy of St. John Chrysostom," a 45-minute educational religious film produced in sound and color by the Hellenic Orthodox Youth of Los Angeles, will be shown throughout the United States under the auspices of the Greek Orthodox Youth of America. The film opened last week at the Los Angeles Carthay Circle, donated for the occasion by Charles P. Skouras, president of Fox West Coast Theatres.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending September 4 were:

Albany: DRAGNET (W.B.) 2nd week, ON THE WATERFRONT (Col.), THE EGYPTIAN (20th-Fox).

Atlanta: THE EGYPTIAN (20th-Fox), DUEL IN THE SUN (SRO), SEVEN BRIDES FOR SEVEN BROTHERS (MGM), SUSAN SLEPT HERE (RKO).

Baltimore: ABOUT MRS. LESLIE (Par.), 2nd week, DRAGNET (W.B.), THE EGYPTIAN (20th-Fox) 2nd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM).

Boston: THE MALTA STORY (U.A.), REAR WINDOW (Par.).

Buffalo: BETRAYED (MGM), THE CAINE MUTINY (Col.) 3rd week, DRAGNET (W.B.), ON THE WATERFRONT (Col.) 3rd week, REAR WINDOW (Par.) 2nd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 5th week.

Cincinnati: REAR WINDOW (Par.), SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 2nd week.

Cleveland: ON THE WATERFRONT (Col.), SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 3rd week.

Columbus: BROKEN LANCE (20th-Fox), SEVEN BRIDES FOR SEVEN BROTHERS (MGM).

Denver: BROKEN LANCE (20th-Fox), REAR WINDOW (Par.), SUSAN SLEPT HERE (RKO), VANISHING PRAIRIE (Buena Vista).

Des Moines: MAGNIFICENT OBSESSION (U-I) 2nd week.

Detroit: BROKEN LANCE (20th-Fox), THE CAINE MUTINY (Col.) 9th week, GONE WITH THE WIND (MGM reissue) 7th week, MAGNIFICENT OBSESSION (U-I).

Hartford: THE CAINE MUTINY (Col.) 3rd week, DRAGNET (W.B.), THE EGYPTIAN (20th-Fox), REAR WINDOW (Par.).

Indianapolis: BETRAYED (MGM), DUEL IN THE JUNGLE (W.B.), REAR WINDOW (Par.).

Jacksonville: BETRAYED (MGM), BROKEN LANCE (20th-Fox), THE CAINE MUTINY (Col.) 3rd week, DRAGNET (W.B.).

Kansas City: BROKEN LANCE (20th-Fox) 3rd week holdover, DUEL IN THE SUN (SRO), MAGNIFICENT OBSESSION (U-I) 6th week, SUSAN SLEPT HERE (RKO) 2nd week.

Memphis: DAWN AT SOCORRO (U-I), MAGNIFICENT OBSESSION (U-I), SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 3rd week, SUSAN SLEPT HERE (RKO) 2nd week.

Miami: BROKEN LANCE (20th-Fox), DRAGNET (W.B.), THE EGYPTIAN (20th-Fox), LIVING IT UP (Par.).

Milwaukee: DRAGNET (W.B.) holdover, LIVING IT UP (Par.) holdover, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) holdover.

Minneapolis: BLACK SHIELD OF FALWORTH (U-I), SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 3rd week.

New Orleans: DUEL IN THE SUN (SRO) 2nd week, DRUMS ACROSS THE RIVER (U-I), GARDEN OF EVIL (20th-Fox) 2nd week, ON THE WATERFRONT (Col.) holdover, RING OF FEAR (W.B.).

Oklahoma City: THE CAINE MUTINY (Col.) 2nd week, DRAGNET (W.B.), DUEL IN THE SUN (SRO) 2nd week, GARDEN OF EVIL (20th-Fox) 2nd week, KNOCK ON WOOD (Par.) 4th week.

Omaha: THE CAINE MUTINY (Col.), DUEL IN THE JUNGLE (W.B.).

Philadelphia: THE EGYPTIAN (20th-Fox), KING RICHARD AND THE CRUSADERS (W.B.), ON THE WATERFRONT (Col.) 4th week, REAR WINDOW (Par.) 2nd week.

Pittsburgh: BROKEN LANCE (20th-Fox), MAGNIFICENT OBSESSION (U-I), SEVEN BRIDES FOR SEVEN BROTHERS (MGM).

Portland: APACHE (U.A.) 2nd week, BROKEN LANCE (20th-Fox) 3rd week, GONE WITH THE WIND (MGM reissue) 2nd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 4th week.

Toronto: ABOUT MRS. LESLIE (Par.), DOCTOR IN THE HOUSE (Jaro), MAGNIFICENT OBSESSION (U-I), SABRINA (Para.), SEVEN BRIDES FOR SEVEN BROTHERS (MGM).

Vancouver: GARDEN OF EVIL (20th-Fox) 3rd week, GONE WITH THE WIND (MGM) 2nd week, KNOCK ON WOOD (Par.) 4th week, MAN WITH A MILLION (Jaro) 5th week, RAINBOW JACKET (Jaro), STUDENT PRINCE (MGM) 3rd week.

Washington: THE CAINE MUTINY (Col.) 8th week, MAGNIFICENT OBSESSION (U-I) 3rd week, MAN WITH A MILLION (U.A.) 7th week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 2nd week, SUSAN SLEPT HERE (RKO) 2nd week, VALLEY OF KINGS (MGM) 2nd week, VANISHING PRAIRIE (Buena Vista).

Extend TV Service to 17 Additional Cities

Network television service is scheduled to be extended this month to 17 additional cities and into the states of North Dakota, New Hampshire and New Mexico for the first time, according to the Long Lines Department of American Telephone and Telegraph Company. Plans call for 28 TV stations to be connected to the Bell Telephone System's nationwide facilities during the month. Long Lines, which provides the nationwide network of television pathways, said this represents the largest number of stations to be interconnected for any one month this year. At present some 309 stations in 198 cities in the United States are linked for network television through the facilities provided by AT & T.

FRENCH DEFINE TV FILM RULES

by HENRI KAHN
In Paris

A new committee known as the Interfederation Committee of Television and the Cinema Industry has drawn up a new set of conditions governing the exhibition of theatrical films on TV.

The most interesting aspect of the new rules, contained in the committee's initial report, is the scrapping of the old rule which forbade the showing of any theatrical film over TV if that film was less than five years old. The committee called the rule "inadequate and insufficient," since the value of many "classic" films increases, rather than decreases, with time, while many "B" pictures, which lose most of their commercial value after their second run, might well be shown on TV long before the five-year deadline.

Must Advise Committee

The committee proposes, therefore, that when TV wishes to use a film it advise the committee and the committee will consider each individual film's application on an individual basis. Before permission is forthcoming, the committee will consult with the producer, the Exhibitors Syndicat and the Belgian Exhibitors Syndicat, since it is possible for Belgian receivers to pick up telecasts originating in France. The opinions of these three groups will decide whether a film may or may not be shown.

In the event of a difference of opinion, authorization will not be given unless the dissenting party or organization subsequently changes its mind.

The question of price also is discussed in the committee's report. The committee says this is primarily an affair for the television people, the distributor and the producer. It suggests, however, that an average price for a feature length picture might be between 250,000 and 300,000 francs.

Documentary films and short subjects do not come under the committee's jurisdiction, but it is reported currently that the matter is under consideration. The committee's control extends to Morocco, which now is serviced by television, and eventually will extend to Tunisia where television transmission is expected to start by the end of this year.

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There is a growing campaign here against indecent cinema advertising. M. Baylot, the Prefect of Police, reported recently that he has been receiving hundreds of letters from private individuals as well as various associations complaining about film advertising.

According to M. Baylot, he is powerless to curb most of the offending advertising since, in the strict sense of the law, it is not "indecent." He said he was in absolute agreement with his correspondents and regretted the marked increase in the number of "very daring" ads as well as those that stressed violence.

The Paris morning newspaper, "Figaro," recently compained about an exhibitor who distributed handbills stating, in part, "Hedy Lamarr, completely naked in 'Ecstasy.' Reduced prices for students." The paper added: "One of the reasons fewer people go to the cinema is that many find the films quite immoral."

France has signed another co-production deal, this time with Yugoslavia. The deal will not go into effect until it has been approved by the governments of the two countries, but that seems to be a foregone conclusion. Among the other countries with which France has similar arrangements are Italy, Germany, Spain, Mexico and Sweden. Under consideration, too, is a co-production deal with Egypt for the production of Arabic language films for markets in North Africa, Syria and Lebanon.

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It is reported that the little principality of Monaco, famous principally for its gambling casino and postage stamps, will hold a film festival between November 1 and 15. It will be different from other festivals, however, in that it will feature films of a religious nature.

ITALY

by DR. ARGEO SANTUCCI
in Rome

Box office receipts for the first run films in 10 key Italian cities during the month of May, 1954, reached a total of $2,180,000, an increase of $580,000 over the total for the corresponding month last year.

The biggest grosses for May, 1954 were scored by American films, which accounted for approximately 66.5 per cent of the total, compared to 64 per cent in May, 1953. Sharp gains also were recorded by British pictures which in May, 1953, accounted for only one per cent of the total, compared with eight per cent this year. Gross receipts for Italian pictures declined from 27 per cent last year to 14 per cent this year, due to the fact that no outstanding Italian product was released in May this year.

Top box office earnings in May this year were recorded by the American pictures, "King of The Khyber Rifles," "City Lights" and "Streetcar Named Desire"; the British-made "Million Pound Note," and the Italian productions, "Gran Varieta" and "Prima Del Diluvio."

SWITZERLAND

by ARTHUR GOEPFERT
in Zurich

The 8th International Film Festival at Locarno closed July 11 after 10 days of activities during which motion picture people participated in UNESCO talks, looked at films and let themselves be looked at by others.

Although the weather was generally bad, attendance was high and the quality of the films shown ranged from poor to very good. There was not, however, one particularly exceptional picture. No Americans attended and only one American company was represented—Warner Brothers with "So Big." However, eight films from behind the Iron Curtain were shown, including two from East Germany, two from Hungary, two from Czechoslovakia and one each from Poland and Russia.

There was a general feeling at Locarno that Hollywood was not being very wise in letting itself be so poorly represented at the festival. One observer commented that the "not interested" attitude had cost Hollywood a lot of good will throughout the continent and might eventually cost money as well.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

The tax revenue on theatre grosses, collected by the Mexico City administration as well as the Federal administration, declined in 1953 to $2,092,766 from $2,135,079 in 1952, the Mexico City Treasury Department has reported. The admission price ceilings of 46 and 35 cents, imposed in December, 1952, was a factor in last year's lower tax yield, the department admitted. The peso, which was worth 11.6 cents in both these years, was devalued to eight cents last April.

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The trade's own bank, the semi-official Banco Nacional Cinematographico, S. A., has invested $40,000 in machinery to speed compilation of statistics on the Mexican motion picture industry. These statistics will be the most complete ever gathered together on the local industry and are expected to be ready for release in the fall, a spokesman for the bank said. In its June 30 balance sheet, the bank also announces loans, credits and discounts of $1,535,650, and $728,000 worth of funds in circulation.

Five Festival Awards To U.S. Documentaries

WASHINGTON: Five documentary films entered by the U. S. in the International Film Festival at Venice have received awards, it was announced recently by Andrew W. Smith, Jr., chief of the U. S. Information Agency's Motion Picture Service and official U. S. representative to the exhibition.

Furthermore, Mr. Smith added, the Library of Congress-Academy of Motion Picture Arts and Sciences presentation, "Early American Motion Pictures," converted from the Library's paper print collection by Primrose Productions in Hollywood, although not officially entered, was shown and received so favorably that it was thereupon presented during the entertainment feature section of the exhibition.

British-U.S. Labor Heads In Agreement

Two labor leaders said last week they had settled in New York conferences outstanding problems affecting their constituents in Great Britain and the United States. The men are Richard Walsh, president of the IATSE, and Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, of Great Britain.

Mr. O'Brien returned to England after a month visiting here. Mr. Walsh, he said, would visit England later this month. An agreement on paper will be reached, he predicted. American pictures will be enabled to appear on British television; and British films will continue, without opposition, on American television.

The British labor leader said he and Mr. Walsh agreed there should be formed a British-American labor council to handle future problems. Both were aware, he said, of the possibility of government intervention, and were agreed on their opposition to it.

TNT to Show Distiller's Plans at 27 Theatres

TNT (Theatre Network Television, Inc.) will carry Frankfort Distillers Company's Television Festival via closed-circuit TV to 20,000 of the distillery industry's members September 23 at 2 P.M. The large-screen showing will be the first presentation of its kind in the distilled spirits industry, it was announced by Nathan Halpern, president of TNT. It will be telecast simultaneously by TNT to 27 theatres located in 20 cities across the country. It will reveal Frankfort's retail trade program.

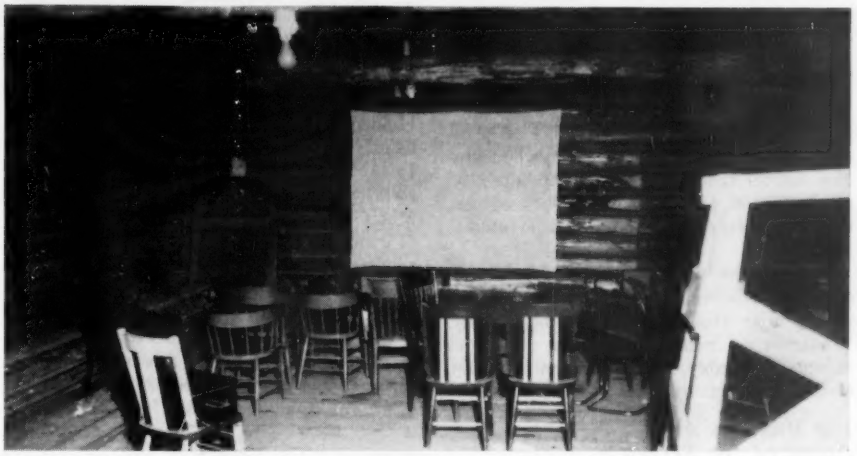
Dallas Variety's 15th Annual Turtle Derby Held Saturday

The Ice Arena, Dallas, Saturday afternoon and evening was to house the Dallas Variety Club's 15th Annual Turtle Derby. Large crowds were expected, both for the large number of races in the afternoon and for the finales during the evening. They were also to be entertained by the Dallas Figure Skating Club, and the Variety Boys' Ranch Tumbling Team. On the club committee were C. A. Dolsen, its head; Walter Baroff, James O. Cherry, Charles E. Darden, Ben Fly, Harry Fisher, Ed Gall, Torrence Hudgins, William O'Donnell, John H. Rowley, Julius Schepps, Ray Wild, and R. N. Wilkinson.

Complete Installations

ALBANY: Albany Theatre Supply Company has completed the installation of CinemaScope in Smalley Theatres, with the equipping of Smalley's Johnstown, Norwich and Stamford, N. Y., with single track optical sound systems.

SERVING ALASKA HINTERLAND WITH FILM SHOWS IN 16mm



A typical "theatre" 250 miles from nowhere. Here at Copper Center, Alaska, the customers sit on hard chairs.

PORTLAND, ORE.: Merriman Holtz, Sr., operates one of the most unique and interesting film exchanges in the world. After the last war, he opened Pictures, Inc., in Anchorage, Alaska. It was set up to rent via airplane 16mm film to the remote hinterlands of the vast country, where it was heretofore impossible to show films.

Transportation, remoteness and power were three big obstacles in the way of showing 35mm stuff to spots outside of the four major markets. These have been brushed aside now, with whites and natives (Indians and Eskimos) living in outlying locations enjoying one to three pictures a week. Mr. Holtz' firm rents film to any village or situation that is not near a major city showing regular 35mm product. There are a combined total of 23 regular theatres located in Anchorage, Fairbanks, Juneau and Ketchikan. Motion picture business in these cities is booming. Many have outgrossed first run houses in Seattle.

The Alaska Native Service Teachers have 16mm projection equipment and run the movies on a non-profit basis in stores, schools or what have you. Audiences vary with the location from six customers to 100. About 25-40 is average. The natives are very poor and admissions are whatever the traffic will bear. Some spots just pass the hat.

Transportation costs for 35mm are prohibitive as compared to small 16mm air freight rates. Nearly all remote areas use



Merriman Holtz, Sr., left, owner of Pictures, Inc. Gust Griechen, Jr., right, Alaskan exhibitor in plane clothes.

gas generators to produce electricity. These units could not run 35mm equipment even if available. Even with 16mm, everyone in the vicinity turns off the electricity while movie is on, to get brighter pictures. Prints are from one to three years old and are mostly used armed forces film. During the spring ice break, a print will be out for three months as no plane can land to return the film to Anchorage.

There are two complete 16mm film exchanges in Anchorage. In addition to Pictures, Inc., Fred G. Kohli operates one. Between the two, nearly every major film company is represented. These two exchanges also service mining outfits, canneries and CAA installations.

Columbia $15,000,000 Loan on 5-Year Term

Columbia Pictures has announced the completion of a new five-year loan of $15,000,000 at 3¼ percent, negotiated with Serge Semenenko, senior vice-president of the First National Bank of Boston. The proceeds will be used to pay off the existing 3½ per cent loan of $9,000,000. The balance will be used by Columbia to take care of its expanded production and distribution requirements and for additional working capital. The banks involved in the deal are the First National Bank of Boston, Bank of America, National Trust and Savings Association, Bank of the Manhattan Company and Bankers Trust Company.

Hollywood Scene

Hollywood Bureau

IN THE past few years, the number of motion pictures based on plays, old and new, has been on the skimpy side. However, this past season has seen a resurgence of play-buying by both the major Hollywood studios and the independents. Perhaps the need for important properties in this era of new techniques with emphasis on top pictures is the reason.

Perhaps the theatre has been producing more plays with an eye toward the fancy figures that Hollywood is willing to pay. Whatever the reason, it's almost certain to redound favorably, financially and critically, to the industry.

Big Musicals Are Acquired for Screen

A prime example of this is the acquisition of two musicals by Broadway's most famous words-and-music men, Richard Rodgers and Oscar Hammerstein. Their first collaboration, "Oklahoma" is being made independently as the first film produced in the Todd-AO 65mm process (and also CinemaScope). The other is the enchanting "The King and I" which 20th Century-Fox acquired for shooting in the near future.

Perhaps the most expensive purchase in Hollywood's long history of play-buying is Samuel Goldwyn's recent coup, "Guys and Dolls." The cost, reported upward of $1,000,000, has been considerably augmented by the recent announcements that Joseph Mankiewicz has been signed to direct; Michael Kidd, one of Broadway's fair-haired choreographers, is to do the dances; and Marlon Brando is the first of four top stars.

And lest folks fear Hollywood is strictly on a frivolous binge, they can cease worrying for there are several topflight dramas also headed for the theatre. Among them is "The Shrike," wherein Jose Ferrer repeats his acting and directing duties from the stage and June Allyson essays her first role as a villainess. Another offbeat drama is "Tea and Sympathy" from Metro, adapted from the current success which deals with a touchy subject unfamiliar to the screen.

Older Successes Also Are on the Agenda

Not only are the recent Broadway shows to be filmed, but also some of the older standards which are to be dressed up in modern accoutrements. Included are "My Sister Eileen" to which Columbia is adding song and dance; the famed operetta "The Vagabond King"; one of Rodgers and Hart's most memorable successes, "Pal Joey"; the hit musical of more than a generation ago, "Hit the Deck," and Paramount's latest addition, "Anything Goes," in which Bing Crosby will star just as he did more than 18 years ago.

Among the more memorable legitimate attractions that are to face the cameras soon or have recently completed production are "Can Can," "The Seven Year Itch" (Marilyn Monroe) and "Carmen Jones" from 20th-Fox; "The Country Girl" (Crosby-Holden-Grace Kelly), "We're No Angels" based on "My Three Angels" and "The Rose Tattoo" via Paramount; this year's award winner, "The Teahouse of the August Moon," MGM; the Pulitzer Prize play, "Picnic" from Columbia; "Summertime" adapted from "The Time of the Cuckoo," United Artists, and "Song of Norway" featuring the melodies of Grieg, U-I.

Incidentally, three of the four new pictures starting production this past week fall into the genre under discussion.

◆

THE NAME of Ernest Hemingway, a literary giant in another medium, came up twice this past week. The famed author signed an agreement with William Lowe, former editor of *Look Magazine,* and Frank McCarthy, 20th-Fox executive, to lead a safari into Africa in 1955 which will be used as a basis for a film which Hemingway will appear in and also write. And his recent short novel, "The Old Man and the Sea" is to be filmed by Leland Hayward in conjunction with Warner Brothers. Spencer Tracy is to have the starring role.

◆

ANOTHER item revealing the upbeat in Hollywood is the release of the average weekly earnings of studio employes engaged in the production of films for theatres and television. It reached a record high of $132.20 for July, an increase of $15.29 over the weekly average for the corresponding month in 1953, according to the latest labor-statistics bulletin released by the California Department of Industrial Relations.

◆

WITH eight pictures completed and four others begun, last week there was a total of 31 in work, a substantial figure.

Perhaps the most important to start was "Mister Roberts," certainly one of the biggest play-into-picture efforts of the year. Henry Fonda repeats his stage role and he's surrounded by a more-than-capable cast including James Cagney, William Powell and Jack Lemmon. It goes in CinemaScope and WarnerColor. Leland Hayward produces, John Ford directs.

Another stage favorite, "Hit the Deck," got the starting signal at MGM. Some of the talent includes Jane Powell, Debbie Reynolds, Walter Pidgeon, Vic Damone, Ann Miller and Tony Martin. The producer is Joe Pasternak and the director is Roy Rowland. It too goes in CinemaScope, and Eastman Color.

The third stage adaptation is "Dead Pigeon" from Columbia. Phil Karlson is directing Ginger Rogers, Edward G. Robinson and Brian Keith in the thriller. Lewis Rachmil is listed as producer.

Associate producer-director Joe Kane began shooting "Timberjack" in Trucolor for Republic. It features Vera Ralston, Sterling Hayden, David Brian, Adolphe Menjou and Hoagy Carmichael.

THIS WEEK IN PRODUCTION:

STARTED (4)

COLUMBIA
Dead Pigeon

MGM
Hit the Deck (CinemaScope; Eastman)

REPUBLIC
Timberjack (Trucolor)

WARNER BROS.
Mister Roberts (CinemaScope; WarnerColor)

COMPLETED (8)

ALLIED ARTISTS
Danger Point (formerly "Ketchikan")

COLUMBIA
End of the Affair (David Rose)

RKO RADIO
Tarzan's Hidden Jungle (Sol Lesser)

20TH-FOX
There's No Business Like Show Business (CinemaScope; Technicolor)

U-I
Foxfire (Technicolor)

WARNER BROS.
Silver Chalice (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; Technicolor)
Land of the Pharoahs (CinemaScope; WarnerColor)

SHOOTING (27)

ALLIED ARTISTS
The Big Combo (Theodora-Security Prods.)
Annapolis Story (Technicolor)
Black Prince (CinemaScope; Technicolor)
Shotgun (John Champion Prods.; Technicolor)

COLUMBIA
Prize of Gold (Warwick; Technicolor)

INDEPENDENT
Dance in the Sun (Paal-Arion Prods.; Klang Stereo; Gevacolor)
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

LIPPERT
Outsiders (Hammer)

MGM
Boulevard in Paris (CinemaScope; Technicolor)
Prodigal (CinemaScope; Technicolor)
Moonfleet (CinemaScope; Color)

PARAMOUNT
Eddie Foy and the Seven Little Foys (VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)
Lucy Gallant (VistaVision; Technicolor)

REPUBLIC
Carolina Cannonball

20TH-FOX
Racers (CinemaScope; Technicolor)
White Feather (Panoramic; CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope; Technicolor)
Untamed (CinemaScope; Technicolor)
Prince of Players (CinemaScope; Color)

UNITED ARTISTS
Night of the Hunter (Gregory Prods.)
The Kentuckian (formerly "The Gabriel Horn") (Hecht-Lancaster Prods.; CinemaScope; Technicolor)

U-I
Lady Godiva of Coventry (Technicolor)
The Looters

WARNER BROS.
Moby Dick (CinemaScope; Technicolor)
Young at Heart (Arwin; WarnerColor)
Strange Lady in Town (CinemaScope; WarnerColor)

Schwartz to Operate New Film Unit

HOLLYWOOD: Fred J. Schwartz, head of Century Theatres of New York and president of the recently formed Distributors Corp. of America, which is being financed as a production-distribution organization by the country's exhibitors, said here last weekend that he would devote 80 per cent of his time in the future to D.C.A. while his brother Leslie, would take over active operation of the theatre chain.

Soon to join D.C.A. as a distribution executive, along with Charles Boasberg, who resigned from RKO Radio, is another top film sales figure, according to Mr. Schwartz, who declared the announcement will be made shortly.

Mr. Schwartz, here seting details of the initial 10-picture program which will cost from $3,000,000 to $10,000,000 also disclosed that the first release of the new organization would be at Christmas time and would be either Joseph Kaufman's "Long John Silver," starring Robert Newton, or "Hunters of the Deep," a documentary produced by Allan Dowling.

Mr. Schwartz said that his exhibitor-financed organization would call for bids in competitive situations, but would not force them, reiterating, however, that none of the backers of the company would receive any favored position insofar as the acquisition of product is concerned.

At least two of the pictures to be made under the present schedule, said Mr. Schwartz, will be produced in Hollywood. These will be Philip Waxman's "Pistolero" and "Finian's Rainbow." The others will be made abroad in locales required by their story content.

In the meantime Walter Reade, Jr., president of Theatre Owners of America, in a letter to Mr. Schwartz, declared:

"It is wonderful to seize this opportunity to congratulate you, Charles Boasberg and the rest of your associates on your recent announcement of D.C.A.

"This is the most important plus in helping the industry, and exhibitors in particular, with the problem of shortage of motion picture films. I am convinced that your leadership in undertaking an enterprise as important as this will be well rewarded.

"I wish to assure you personally every bit of cooperation and to advise you that the general membership of the TOA are anxious to be helpful and to encourage you in the kind of productions you have announced."

Connecticut Tax Up

HARTFORD: Connecticut amusement taxes during the fiscal year 1954 increased slightly over the preceding period, Tax Commissioner William F. Connelly reports. The tax increased from $108,547.98 in 1953 to $108,683.43 in 1954.

People in The News

ERIC JOHNSTON, president of the Motion Picture Association of America, was due to return to New York Friday, September 10, from Europe where he attended the Venice Film Festival.

J. MILLER WALKER, vice-president of RKO Pictures Corp., has accepted the chairmanship of the Motion Pictures Committee of the Travelers Aid Society of New York. Motion Picture executives throughout the city will be active in the Society's fund raising campaign which seeks to raise $360,000.

LEONARD MINTZ, industry veteran, has been appointed to the sales staff of Buena Vista, the Walt Disney distribution subsidiary.

CLYDE VAUGHN, RKO salesman in the Atlanta Exchange, has resigned to become manager of the War Eagle theatre, Auburn, Ga.

IRVING STERN has been appointed branch manager in Toronto for J. Arthur Rank Film Distributors, Ltd., succeeding JOE MCPHERSON, resigned.

FRANK FISHER has been appointed a director of Odeon Theatres (Canada) Ltd., and Odeon Theatres, Ltd. He also was made vice-president of J. Arthur Rank Film Distributors (Canada) Ltd.

DAVE COPLAN has been appointed managing director of Canadian Film Industries, Ltd., Toronto.

MUNIO PODHORZER has been named an associate of GEORGE ROTH, president of Atlantic Pictures Corp., foreign film importer and distributor.

SAM NATHANSON, veteran industry figure, resigned last weekend as sales manager for HAL R. MAKELIM and will open his own distribution offices in Hollywood.

U.A. Makes Six-Picture Deal With Schenck-Koch Firm

A program of six pictures from Schenck-Koch Productions for distribution by United Artists by the end of 1955 was announced jointly this week by Aubrey Schenck, president of the producing company, and Arthur B. Krim, president of United Artists. Mr. Schenck and his partner, Howard W. Koch, will start filming September 15 of the first picture under the contract, "Big House, U.S.A." The other pictures are "The Swamp Fox," a story of the American Revolution; "Desert Battalion," about the Foreign Legion; as well as two westerns and a melodrama. Mr. Schenck and Mr. Koch already have produced four films for U.A. They are "Beachhead," "The Yellow Tomahawk," "War Paint" and the recently completed but still unreleased "Shield for Murder," starring Edmond O'Brien.

5 Walter Reade Managers Win Awards in Drive

Managers of five Walter Reade Theatres in New Jersey and New York won cash prizes in the second week of the circuit's five-week "President's Drive" honoring Walter Reade, Jr., it was announced last week by Edwin Gage, circuit vice-president. George Kemble, manager of the Strand, Perth Amboy, N. J., won top honors and the main cash prize, while Joseph Sommers, city manager in Kingston, N. Y., took second cash prize, and Harry Burke, city manager in Saratoga Springs, N. Y., third. Savings bonds were awarded to John Balmer, city manager in Plainfield, N. J., and Frank Dean, manager of the Woodbridge drive-in, Woodbridge, N. J.

Legion Reviews Nine; Rates Two as "B"

Nine new films have been reviewed by the National Legion of Decency, with two classified as "B," morally objectionable in part for all. In Class A-I, morally unobjectionable for general patronage are "Hansel and Gretel," "High and Dry," "Jungle Gents" and "Killer Leopard." In Class A-II, morally unobjectionable for adults, were "The Steel Cage" and "Suddenly." In Class B were "Bread, Love and Dreams," "Rogue Cop" and "The Earrings of Madame De."

WOMPI of Atlanta Hold Second Annual Banquet

The Atlanta chapter of the Women of the Motion Picture held their second annual banquet at the Atlanta Variety Club August 26 with Nat Williams, veteran Georgia showman, as master of ceremonies and overseeing the installation of new officers. Guest of honor at banquet was Mrs. Ann Aiken Patterson, former publisher of the South's first film journal, the "Weekly Film Review." New officers are headed by Mrs. Nell Allen, president; Mrs. Betty Rary, first vice-president, and Mrs. Nell Middleton, second vice-president.

Set Plans on "Jamboree"

Midwest area distributors for Exploitation Productions, Inc., met in Chicago Wednesday and Thursday this week with Jack Harris, EPI sales manager, to set distribution and exploitation plans for "Jamboree," in color and the first EPI release. "Jamboree" was made in cooperation with the Boy Scouts of America.

Drive-ins Suffer in Hurricane

Last week's Hurricane Carol in the New York-New England area caused theatre and drive-in damage and closures. Drive-ins especially suffered. Their screens were blown down, and fences, signs, speaker posts, ramps, and concession buildings were battered and shattered. Some were closed "for the season."

Some of the houses which suffered were: Loew's Albee and the Comerford's Majestic, Providence, which received too much water and then no electricity; the Capitol there, which had its front ripped off; RKO houses there, Boston and Far Rockaway, N. Y., were also stopped because of no electricity; four Century circuit houses on Long Island; all 21 Prudential theatres in the same area; American Theatres' Weymouth Drive-In, Weymouth, Mass., damaged so badly it closed for the season; E. M. Loew's Kingston Drive-In, Plymouth, Mass., also damaged badly.

Dedicate "Black Maria" Replica September 22

A full-scale replica of Thomas Alva Edison's "Black Maria," the world's first motion picture studio, will be dedicated September 22 at the Edison Museum, West Orange, N. J. As part of the ceremonies, the premiere of Jules Levy's "The Story of Thomas Alva Edison" will be held in the "Black Maria" for invited guests. Mr. Edison's 1899 strip-kinetograph, the first motion picture camera, also will be on display in the museum of the Thomas Alva Edison Foundation.

Joseph C. Priore Dies; Trade Press Journalist

Joseph C. Priore, 40, of the editorial staff of *Film Daily*, died September 5 at the Lennox Hill Hospital, New York City, following an abdominal operation. Mr. Priore had been in film trade journalism for many years, having been employed previously on *Motion Picture Daily* and *Boxoffice*. He served in World War II with the 82nd airborne division. Funeral services were held Wednesday at St. Elizabeth of Hungary Church. Burial was in Farmingdale, L. I. Surviving are his parents, Antonio and Catherine Priore, a brother Anthoney, and three sisters, Mrs. Josephine Lehmann, Mrs. Virginia Matthews and Mrs. Theresa Tracey.

Eugene Pallette

Eugene Pallette, 65, portly character actor, died at his home in Hollywood September 3, after a long illness, of cancer. The veteran actor had been retired for eight years. He is survived by his widow, Marjorie.

Film Attendance Up, Ohio Writer Says

A long two-column story, printed in the *Columbus Dispatch* August 29 under the by-line of Mardo Williams, business writer, cites the fact that "business is looking up for the hard-pressed theatre operators." The story was the result of an interview with Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio. Mr. Williams cited the removal of the 20 per cent Federal tax and the new methods of projection and photography as two of the causes for the upswing. The writer went into detail about the new screen techniques. He also pointed out that "one group of Ohio theatre owners have been particularly hit. The neighborhood theatres have been battling all the other problems plus a limited parking area factor. Most of those which closed in the last few years blame parking limitations in various degrees."

Foresees 40 From Italy

Forty films from Italy, 10 of unusual merit, for the American market over a 12-month period were foreseen by Italo Gemini, a director of Italian Films Export, who arrived here last week.

Asked about the future of IFE, he expressed hope that the organization would continue to grow, with the American people becoming more appreciative of Italian films. The IFE board member, who is one of Rome's leading exhibitors in addition to heading a film distributing company, arrived in this country with Dr. Giulio Andreotti, former Italian undersecretary of state, and Dr. Vinicio Delleani, general manager of Rome's Cinecitta Film Studios.

With reference to new techniques, Mr. Gemini forecast 1,000 CinemaScope-equipped theatres in Italy by the end of the year by comparison with the 100 now so equipped. He spoke enthusiastically about new media, including CinemaScope and VistaVision, but added that the last word on new techniques has not yet been had. He added that in his opinion the story rather than the system is what makes a good picture.

Heads Lodge Drive

Max E. Youngstein, vice-president of United Artists and a vice-president of New York's Cinema Lodge of B'nai B'rith, has been appointed chairman of the lodge's principal 1954 fund raising project—the sale of 500 contribution share certificates at $25 per share with one of the purchasers to be awarded a 1954 four-door Cadillac Sedan, it is announced by Burton E. Robbins, president of Cinema Lodge.

"Jazz Dance" at the Paris

"Jazz Dance," a featurette produced in New York by Roger Tilton, will open September 20 at the Paris theatre there, along with its feature. The short feature is about a modern jam session.

Revived UFA In Germany Is Watched

Members of the American and various European film industries, including many independent German producers, are waiting and watching with concern the growing indications that UFA may return in the not too distant future to dominate the German and European film industries, according to an article by Mitchell Gordon in the August 31 issue of the "Wall Street Journal."

UFA is the popular name given to Germany's Universum Film A.G., which in the 1920s was the world's largest integrated film production and exhibition company. Under Hitler, the combine became a wholly-owned government monopoly and Nazi film propaganda instrument which, at the end of the war, was taken over by the Allies, who closed down all operations except those of the theatre chain.

Today UFA still remains intact, although the Allies had originally intended to split it up into many small companies. An attempt was made to do this in 1950 without success and the following year the affair was handed over to West German government officials. Their announced intentions are to split the company three ways: two individual producing companies and a theatre company. Independent West German producers feel, however, that the Government has no intention of getting out and thus, with the company's powerful and far flung physical resources, stands in the position of taking over the entire industry. UFA has 15 production stages, two more than the rest of the industry combined and controls 44 theatres. It is said that 50 of Germany's 100 first-run theatres in key cities can control the success or failure of any producer's product.

Even if the company is sold as three separate entities, according to the "Wall Street Journal" report, each one of the three segments could go a long way in putting the German independents out of business. German attendance and gross receipts are way above pre-war years, but there also are many more pictures competing so that producers fell 30 per cent short of meeting costs last year. UFA's return to film-making, reportedly approved by the Government, will render the independent position more precarious than ever and may even result in a statutory quota limiting imports from the U.S., it is said.

Advisers to COMPO

Ernest Emerling, Loew's Theatres, and Gil Golden, Warner Brothers, will advise the Council of Motion Picture Orgnizations on press relations. They were elected by Harry Mandel, chairman of the press relations section, to handle copy for the new series of advertisements in "Editor and Publisher."

The National Spotlight

ALBANY

Uncomfortably cool and rainy weather in August darkened somewhat the brighter business pictures for drive-ins which had been painted by clear June-July skies, moderately strong product and retention of the 10 percent federal admission tax cut. Most of the outdoor theatres, nevertheless, were ahead of 1953. Paul V. Wallen, former Grand manager and new lessee, is the son of Clarence Wallen, Mt. Vernon resident and for many years vice-president of F. F. Proctor Theatres. In show business for 35 years, originally in New York City and Newark, N. J., he had been a Fabian manager here 15 years. . . . Joseph Stowell, who leased the 33-year-old, 975-seat Lincoln in Troy from Stanley Warner Corporation, has a record of 27 years' experience, nine as Lincoln manager.

ATLANTA

The outing of the Atlanta film salesmen with their families was held at the Lake Boat Club on Altoona Lake. About 50 persons were there. . . . In town for a visit were: Mack Jackson, Alexander City, Ala.; Otis Hudgins, Starlite drive-in, Thomaston, Ga.; R. L. Johnson, Comer, Comer, Ga.; E. Wulfekuhler. Dixie drive-in, Deland, Fla., and R. E. Ziebell. Swan, Norcross, Ga. . . . H. J. Knight, of the Palm drive-in, Largo, Fla., is now doing his own buying and booking. . . . Robert Craft, owner of the Woodside drive-in at Greensville, Tenn., has turned over the buying and booking of his theatre to Al Rook Booking Service. . . . ABC Booking Service, Jacksonville, Fla., has taken over the buying and booking for Suburia drive-in, Gainesville, Fla., and the Magnolia, Titusville, Fla. . . . Friends of Earle Hendren, owner of the Capital Amusement Co., Erwin, Tenn., gave a dinner in his honor at the Farragut hotel, Knoxville, Tenn., in celebration of his 40 years in show business. During the past 40 years Hendren has operated theatres in Coal Creek, Daisy, Bull Gap and Greensville, Tenn. He now owns the theatre in Erwin, Tenn. He also owns the Rabbit Foot Minstrel show, a traveling tent show, which operates during the summer months.

BALTIMORE

Mr. & Mrs. I. M. Rappaport are vacationing in Bermuda. . . . Ted Kirwan, New theatre, has returned from vacation. . . . Mr. & Mrs. Milton Schwaber in Atlantic City. . . . Jack Whittle, Avenue theatre, has returned from Ocean City, Md. . . . Owen Schnepf, Century assistant, vacationing in Ocean City, Md. . . . Capt. Fred L. Schanberger flew in from the Azores to visit with his father, J. Lawrence Schanberger, Keith's theatre. . . . Mr. and Mrs. Bill Brizendine, Schwaber Circuit, vacationing in Florida. . . . Leon Back, Rome Theatres executive, and president of the Allied Motion Picture Theatre Owners of Maryland has been appointed chairman of the theatre committee for the Emergency Polio Drive. . . . Stanley theatre and State theatre will show the fight telecast next week on a reserved seat basis.

BOSTON

Because of the hurricane of August 31 which made transportation into the city an impossibility, Independent Exhibitors, Inc., postponed its regular fall luncheon meeting until September 14 at the Hotel Bradford. The agenda includes discussions on the forthcoming one-day convention to be held in Boston, December 7, the report of Allied's Film Committee from meetings in New York and White Sulphur Springs, film rentals, availabilities, clearances and prints. . . . Ernest Colarullo, booker at Affiliated Theatres Corp., has resigned, effective September 25 to take over the operation and management of Barba's Market in Hingham, where he and his family will reside. Arthur Rowe, a former district manager and booker for Graphic Theatres, replaces him.

BUFFALO

Bausch & Lomb lens experts and company executives who played an important role in the development of the CinemaScope photographic and projection lenses were guests the other night in Kodak Town of Jay Golden, RKO Theatres district manager, and Frank Lindkamp, Palace manager, at the opening of "Broken Lance" in that Rochester RKO house. In the group of Bausch & Lomb folks were John D. Hayes, head of the lens department; Joseph F. Taylor, president and Carl S. Hallauer, executive vice-president. . . . Marvin Jacobs, chairman of the Variety Club Heart Fund committee, has been putting in some valiant work in raising funds this summer for the fund which goes to the Cerebral Palsy Clinic, sponsored by Tent 7 in the Children's Hospital. . . . Mr. Jacobs reports over $3,500 raised in the drive-ins in the Buffalo area. He recently successfully tapped a new source, the summer stock theatres. . . . Sherwin Grossman, president of WBUF-TV will marry Mrs. Janice D. Marcus September 12.

CINCINNATI

The local Mid-Cin. Inc., operating subsequent run theatres, has filed suit in U. S. District Court against Universal-International asking $20,000 damages for allegedly selling product away from the Colonial theatre, in Middletown, Ohio, and other houses. The plaintiff also seeks a permanent injunction to compel the distributors to disinjunction to compel the distributors to discontinue the practice and maintain the same availability as prevails in other situations in similar zones. . . . A class of 29 trainees from the Cincinnati Police Academy attended the opening of "Dragnet" at the RKO Albee at the instance of Police Chief Stanley Schortel, who had seen the film at a private screening earlier in the week. . . . Elstun Dodge, operating the Elstun theatre and Mrs. M. M. Weinig, who has the Western Plaza, both suburbans, donated the proceeds of one performance to the local polio fund. . . . Two bandits held up the cashier of the Ohio Valley Drive-in theatre, at Follensbee, W. Va., at gunpoint, and escaped with approximately $175. The picture showing at the time was "She Couldn't Say No." . . . The M and M Theatre Co. has a new drive-in under construction at Cold Springs, Ky. It will be equipped with CinemaScope. . . . According to reports, several area theatres are reviving Bank Nights, which state authorities ruled a few years ago were in violation of the anti-gambling law. It is understood that law-enforcement officers are watching.

CLEVELAND

Jack Silverthorne, manager of the Hippodrome gave "The Egyptian" special handling for its midwest premiere. He closed the house after the final matinee performance of the 4th week of "Broken Lance" and did not reopen until 7 P.M. when a long line awaited the opening. . . . Lloyd Salsbury has taken over and reopened the Port Theatre, Freeport. . . . Also reopened for Labor Day were the Hope theatre, Hopedale and the Pauling theatre, Pauling. . . . Milton A. Mooney's Co-operative Theatres of Ohio have contracted to buy and book for the American and State theatres, East Liverpool, both Dipson circuit houses. . . . Frank Manenti, Stillman theatre manager, has returned from vacation. . . . Horace Adams, president of Independent Theatre Owners of Ohio, has scheduled a series of regional exhibitor meetings to present to them results of National Allied's committee meetings with major producers' sales managers. Meetings are set up for Cleveland, September 13; Columbus, September 14; Dayton, September 15; Cincinnati, Sept. 16, and Toledo, September 17. Meetings in western Pennsylvania will follow. . . . Richard Kirkland, Community theatre, Cadiz, was married last week to Alma McCoy.

COLUMBUS

Loew's Ohio will have Esther Williams and her husband, Ben Gage, in an hour-long stage show for three days starting September 21. . . . Charles Ottelin of Columbus admitted to police that he robbed the Markham theatre. . . . Lee Yassenoff, manager of the West Fifth Avenue drive-in was robbed of $830 by a masked bandit who pulled a gun on him. . . . An unarmed bandit pushed Mrs. Wilma Mitchell, manager of the concession stand at the Stardust drive-in at Springfield, Ohio, to the ground and escaped with $300. . . . Local downtown theatre men are keeping their fingers crossed about the latest proposed parking garage idea here. Service Director Floyd C. Redick

(*Continued on following page*)

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is conferring with contractors who erected the underground Michigan Blvd. garage in Chicago about the feasibility of a similar garage under Broad Street here. Mr. Redick estimated such a garage would accommodate 1,500 cars in four levels. Location is near all downtown first runs. . . . Business continues strong with three weeks for "Broken Lance," and two weeks for "Seven Brides for Seven Brothers." . . . Mardo Williams, "Dispatch" business writer, said in a story headlined "Movie Attendance Up, TV No Longer a Threat," that business is "looking up for hard-pressed theatre operators. Attendance climbed in July and August and is expected to continue high through the fall and winter."

DENVER

Joseph Russell LeVee, 65, Warner Bros. salesman, died in a Denver hospital following an operation. Father of Paulette Goddard, christened Marion Paulette LeVee, LeVee has been with Warner Bros. for 25 years, but always thwarted any attempts to gather publicity because of his illustrious daughter. He is also survived by his wife, Hildred F., and a brother. . . . V. J. Dugan, 20th-Fox branch manager, home following operation at Methodist hospital, Rochester, Minn. . . . John Allen, Dallas, western sales manager for Metro, was in. . . . R. H. Daniels is opening Hollywood, N. M., to films by way of a new 250-car drive-in to be opened soon, probably a year-round operation. . . . Schumor Theatres are building a 250-car drive-in, the Sunset, at Craig, Colo., where they already operate a regular theatre. Someone stayed in the Santa Fe after hours and looted the place.

DES MOINES

Iowa theatres did nearly $4,000,000 worth of business in the first quarter of this year, but the volume was off more than $250,000 from the same period of the year before. Other amusements, including athletic events, took in almost $3,000,000 during the same period in 1954 but that was more than $700,000 lower than for the same time in in 1953. The figures were released last week by the State Tax Commission. The Town theatre, first and oldest in Cedar Rapids, has closed. J. D. Siegl, who has leased the building during recent years, has turned the lease back to the Merchants National Bank which has not stated its plans for the house. . . . Members of Iowa Allied struck out against any city amusement taxes in their recent one-day regional meeting in Des Moines. They vowed to act against an Iowa enabling act in this connection. The group also pledged to back E.D.C. Leo Wolcott of Eldora presided; about 50 persons attended. Later regionals are to be held in Mason City, Omaha and Parkston, S. D.

DETROIT

United, Detroit is promoting "The Naked Alibi" with a $100 prize for the girl looking most like Gloria Grahame. Stand-in Peggy Burke, who's been in town all week, will do the deciding. . . . Affiliated Theatres Bernard Brooks is convalescing from recent hospitalization. . . . Another long-closed theatre, the Park, will reopen under operation of Harry Balk. . . . The Reading at Reading will reopen on a Friday, Saturday, Sunday schedule with Earl Cook and Vernier Gage running things. . . . Jack Moran, MGM sales, has been having trouble with his eyes. . . . The Pontiac drive-in is showing "Gone With the Wind" for the first outdoor showing. . . . Jack Zide and Allied Film exchange have moved to larger quarters, sharing space with Central Shipping Bureau.

CHARM COURSE FOR DENVER USHERS PAYS DIVIDENDS



***POSTURE AND CARRIAGE** training, as it is practiced to good results in the training of usherettes of the Fox Intermountain Denver theatres. It is readily apparent that there is plenty of good material with which to work.*

Poise and posture are now the mark of the usherettes of the Denver theatres of Fox Inter-Mountain Amusement Corp. A new charm school course has been inaugurated for the girls, and the results have been glamorously successful. Indeed, the program instituted by Denver's Fox theatres is now being watched by the nation's theatre owners with intense interest.

The program consists of a nine-week course for all of the 60 Fox ushers at the Morganti Charm and Modeling School. The brainchild of Paul Lyday, the circuit's advertising and publicity director, he explains the venture with these words:

"With CinemaScope promising to make the film business bigger, brighter and more glamorous than it has ever been, it seemed like a good idea to try to extend this new glamour to the feminine members of our staffs. Under the supervision of Cesare Morganti, owner of the Morganti Modeling and Charm School in Denver, we set up a nine-week course of instruction for our girls. This course included training on posture, carriage and personal grooming and was designed to make our young ladies more personable, attractive individuals." Mr. Lyday declared that the completion of the first nine weeks of the venture was a success "beyond our most optimistic expectations."

Continuing, Mr. Lyday said: "Our managers are, without exception, sold on the idea and it is in our planning to make this a continuing program."

According to Ray Davis, Denver district manager for Fox, there will be a one-month lapse between the beginning of each nine-week course, which would mean four courses a year. New employees will be allowed to join the class during the first three weeks of each course only, and any girl hired after that time would have to wait until a new class starts.

It was the thinking of the circuit that by glamorizing the usherette's job, a better personnel would be attracted. This already seems borne out. According to Mr. Lyday, the girls have gained poise, "and they render patron service much more graciously than before."

HARTFORD

Lou Cohen, manager, Loew's Poli, and Mrs. Cohen have returned from a vacation trip to California. They were accompanied by Tom Carey of Carey Theatrical Enterprises. . . . Mr. Cohen will be honored at a testimonial dinner October 4 at the new Statler. General chairman is Jim McCarthy, Connecticut district manager, Stanley Warner

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Theatres, who worked with Mr. Cohen in the old Poli circuit days in Connecticut. The dinner will mark Mr. Cohen's 35th wedding anniversary and his 35th year in show business. . . . Allen M. Widem, Hartford *Times* motion picture editor, has returned from a New Hampshire vacation. . . . Sam Cornish, manager-partner, Niantic Theatre Corp., Niantic, and Mrs. Cornish are observing their 35th wedding anniversary. . . . William B. Zoellner, short subjects sales manager for MGM, conferred with Phil Gravitz, Connecticut branch manager, for several days.

INDIANAPOLIS

A representative turnout of state exhibitors and distributors is expected for the Variety Club's annual golf tournament at the Broadmoor Country Club September 13. . . . The board of directors of the Allied Theatre Owners of Indiana will resume their monthly meetings September 14 in the Hotel Lincoln. . . . Leander Browning, president of the Meridian drive-in here, died of a heart ailment at his summer home in Michigan August 21. . . . Doc Sandorf, owner of the Twin Drive-In, is exchange area chairman for the Will Rogers fund summer drive. . . . Al Hendricks, manager of the Indiana, had appearances for 20th Century's "Egyptian" mobile unit September 8.

JACKSONVILLE

While Carroll Ogburn, Warner branch manager, was hospitalized for possible surgery, his duties were taken over by Ollie Williamson, district manager from Atlanta. . . . Successful fresh-water fishing trips were reported by Ed Chumley, Paramount branch manager, the Bill Becks, Five Points theatre, and the Harvey Garlands, Florida State Theatres. . . . Out-of-towners here were John Harrell, Martin Theatres, Atlanta; Les Sipe, Gainesville; Mrs. Carlos Gutschlag, High Springs, and J. L. Camp, Ocala. . . . The Fairfax at Popular Point was being dismantled of all theatre equipment under the direction of Maurice Shaaber, Wil-Kin Theatre Supply.

KANSAS CITY

Senn Lawler, director of public relations for Fox Midwest, has been appointed a member of the Mayor's Commission on Human Relations, by Mayor Kemp of Kansas City, Mo. . . . Fox Midwest Theatres will celebrate its silver anniversary with an outing at Excelsior Springs, Mo., September 16. . . . The four drive-in theatres of Jackson County, Mo., took audience collections in behalf of the current March of Dimes emergency campaign; and added thereby more than $1,300 to the fund. Three took collections two nights, August 28 and 29. . . . Each of the four theatres ran the regular trailer, at the intermission, in advance of the collection. A special local record-appeal was prepared and provided by Martin Stone, producer of advertising and sales-promotion records for theatres, which gave a localized tone to the appeal. . . . The Starlight, open air, theatre in Swope Park, had its largest attendance of the season with "Oklahoma!", the last two weeks; adding an extra midnight show September 4 to accommodate those who couldn't get tickets during that last week.

LOS ANGELES

Roy Fehner is the new branch manager of Favorite Films here, suceeding Ralph Carmichael, who resigned to start his own buying and booking service. . . . Irving Levin, co-franchise holder of the Realart office here, became a father for the third time, a girl this time. . . . The buying and booking of the Victory theatre in Henderson and the Boulder theatre, Boulder, will be handled by the new booking and buying office just formed by Ralph Carmichael. Houses are owned by Ray Olmstead, who is now touring the European Continent. . . . In town on business were Ben Bronstein of Palm Springs and Joe Markowitz of Encinitas. . . . Off to Las Vegas on a vacation was Harry Lloyd, Warner Bros. shipper. . . . Off to San Diego on company business was Jack Sherriff, Realart salesman. . . . Milton Lefton, who recently took over the operation of the Congress theatre here is installing a wide screen and CinemaScope equipment.

MEMPHIS

"Magnificent Obsession," took Memphis by storm. First week of the U-I film brought three and one half times average business to Loew's Palace. It was held over. . . . Joy theatre, Hayti, Mo., has been reopened by J. C. Mohrstadt, owner. . . . Todd Haney has bought Star theatre at Hermitage, Ark. . . . L. G. Renfro, Jr., owner, has reopened the Grove theatre, Holly Grove, Ark., after extensive repairs and remodeling. . . . S. M. Berry, formerly with National Theatre Supply Co. in Memphis, now connected with the company in Dallas, was in Memphis with his family vacationing. . . . Ed Smith, owner, has reopened Dixie Theatre at Marmaduke, Ark. . . . R. J. Osborne, owner, sold his Crescent theatre, Belzoni, Miss., to C. J. Collier and B. F. Jackson, Mississippi exhibitors.

MIAMI

The convention of Shriners recently certainly did not harm attendance at openings of "The Egyptian" and "Dragnet," both doing above average. . . . James Barnett, manager of the Olympic decided there was safety in numbers recently, when he invited the 24 finalists for the title of "Miss Bikini, U.S.A." to appear on stage as an added treat for patrons. . . . Don Tilzer, exploitation and advertising exec at Claughton's, reported over 2,000 entries in the "About Mrs. Leslie" jingle contest, with the overall entries so good, it was necessary to award additional prizes. . . . Tickets for the theatre TV championship bout are selling rapidly.

MILWAUKEE

Chet Posey is general manager for Adler Theatres, which consists of two in Marshfield, a drive-in and a theatre in Merrill, Neillsville, and two in Waupaca. Mr. Posey was formerly associated with the H. J. Griffin theatres in the middle and southwest. . . . Jim Kavalary has taken over the Highway theatre in Hustisford from Fred Fast as of September 1. Kavalary at one time had the Mars and Liberty theatres in Milwaukee. . . . Bob Karatz has taken over the Lyric theatre in Stevenspoint from Fox. . . . The Mikadow theatre in Manitowoc has reopened after being closed for three weeks to give the employees a vacation, it was announced by the manager, Francis Kadow. . . . A very good turnout was on hand at Wisconsin Allied's regional meeting August B-1 at Wausau.

MINNEAPOLIS

Chris Jessen is reopening the Jordan at Jordan, Minn., which has been closed for some time, September 12. . . . Frank Campo announces the birth of a daughter, Lisa, his second child. . . . Ivan Fuldauer, MGM midwest press representative, is vacationing in Europe, while Mary Max, MGM clerk, is leaving soon on a European jaunt. . . . The Edina, suburban house, celebrated its 20th anniversary August 3 with three free showings of "Mr. Deeds Goes to Town." . . . The Westgate, suburban art house, will play "The Pickwick Papers" first run. . . . Harry A. Rolbiecki has sold the Vogue at Arcadia, Wis., which he operated for 13 years, to John W. Leland of Arcadia. Sale included the building, equipment and adjoining residence. New owners will take possession September 15. . . . Al Stern, office manager at RKO, has moved into his new home in suburban Oxboro.

NEW ORLEANS

F&R Enterprises, Abbeville, La., which recently purchased the opposition Dixie, rechristened it Frank's theatre. Now both owners of F & R, the DeGraau Bros. have a theatre named for them. The other is Bob's theatre, named for the younger of the two, Robert. They also operate the LaFitte drive-in there. . . . L. P. Head, manager Co-Pia drive-in, Hazelhurst, Miss., advised of its closing August 28. . . . James Nicholson and Roger Corman, executives of American Releasing Corp., New York met here with southern independent franchise holders John Mangham, Atlanta; Herman Beiersdorf, Dallas, and Harold Cohen, New Orleans, to discuss plans and seek cooperation on the company's proposed producing activities.

OKLAHOMA CITY

"Gone With the Wind" is now playing at four suburban theatres in Oklahoma City, with good attendance at all. . . . Plans for a new ultra-modern drive-in theatre in Tulsa, were announced by Eddie Jones, partner of the Line Amusement Co., and manager of the Sand Springs Drive-in. . . . In addition to space for 800 to 900 automobiles, the theatre will feature an indoor air conditioned theatre, seating between 400 and 550 persons, Mr. Jones said. . . . Board members of the newly organized Women's auxiliary of the Variety Club, Tent 22, met September 1 in the home of Mrs. Morris Lowenstein. The organizational meeting of the group was held August 26 at the Skirvin hotel. Board members are Mrs. C. A. Gibbs, president; Mrs. Lowenstein, vice-president; Mrs. Milton Kamber, treasurer; Mrs. Mike

(*Continued on following page*)

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(Continued from preceding page)

Comer, secretary; Mrs. George LeBlanc, Mrs. Claude F. Motley, Mrs. Charles Hudgens, Mrs. George Fisher, Mrs. Dave Hunt, Mrs. Sam Brunk, and Mrs. Ralph Drewry, Tulsa.

OMAHA

The industry was represented in Omaha's Pioneer Parade—a highlight of the Nebraska Centennial celebration—by the Ralph D. Goldberg Corp., the city's pioneer theatre circuit. . . . Marvin Jones, owner of the State theatre at Red Cloud, installed CinemaScope and new lenses for the showing of "The Robe" last week. . . . A new shopping center has opened in South Omaha in place of the old Roseland theatre. . . . No trace has been found of the person who fired a shotgun blast into the Falls City, Neb., Rivoli theatre from a passing car. A man standing in front of the building was peppered on the back of the neck but the shot did not penetrate the skin. . . . Gilbert West opened the Peru, Neb., theatre last week after redecorating and adding new wide screen and projection equipment.

PHILADELPHIA

Jack Beresin, former international chief barker of the Variety Clubs, will head the clubs and entertainment division for the forthcoming United Fund drive. . . . "This Is Cinerama" in its 12th month to round out a record year's run at the Boyd. . . . E. M. Orowitz resigned as a top executive of the Savar Theatre Corporation in Camden, N. J., to return to Hollywood September 12. He will announce his coast affiliation later. . . . Harold Hirshberg, who managed the Palace, Bethlehem, Pa., for 20 years, opened an 1,000-car Bethlehem Drive-In, featuring a 105-foot screen, at Bitztown, Pa. . . . The new United Artists exchange building at Juniper and Vine Streets will be opened next week, replacing present quarters in the Film Center Building. It will serve as the headquarters for John Turner, eastern district manager; Mort Magill, local branch manager, and Max Miller, mid-eastern exploitation-promotion representative. . . . Irving Martin, who had been relief summer manager for the Loew's houses in Wilmington, Del., returned to his regualr post as manager of the circuit's Columbia, Washington, D. C.

PITTSBURGH

The Stanley theatre was the scene of a big "Hollywood Celebrity Night" Thursday with a local prevue showing of Paramount's "Rear Window." Present for the showing were the film's director, Alfred Hitchcock, Dean Martin, Jack Dempsey, Julius LaRosa, Sammy Kaye, ventriloquist Paul Winchell, Groucho Marx, Jack Carson, William Gargan, Johnny Weissmuller, Bob Steele, the Great Gildersleeve, and recording and TV personality, Jill Corey. Also present were golf stars Ben Hogan, Sam Snead, Lou Worsham, Johnny Dawson, Ed Furgol and Al Besselink. The premiere, and a two day golf tournament at Baldoc Hills Country Club Friday and Saturday, was sponsored by the Dapper Dans, with all proceeds from the three-day event going to Dapper Dan charities. "Rear Window" opens regular engagement following run of "Dragnet." . . . Downtown business booming resulting in holdovers in three of the four first runs.

PORTLAND

First run business continues in high gear. Hot weather after a cool summer and transient attractions don't even dent strong product grosses. . . . Arnold Marks, *Journal* drama editor, back after a two-week vacation at Seaview, Wash. . . . Louise Todd, Oregon Evergreen secretary also back to work after vacation at Cottage Grove, Ore. . . . Paramount theatre manager Dick Newton reports that "Gone With the Wind" doing fabulous business. . . . Century theatre manager Frank Breall off to Harrison Hot Springs in the Canadian Rockies for a week. . . . Harold Lawrence has moved over to the Broadway theatre since the United Artists closed.

PROVIDENCE

Once again the Metropolitan will open its doors to entertainment seekers. Jim Randall, manager, has booked the roadshow version of "South Pacific" for a solid week starting September 20. . . . Willard Matthews, Majestic manager, is plotting a record-breaking exploitation campaign for "The Egyptian." . . . Pawtucket houses, particularly the Leroy, are making a drive for Providence patronage via unusually large advertising in Providence papers. . . . Surrounding drive-ins are pulling out all the stops in their campaign for business during the weeks of their waning season. Such attractions as "Gone With the Wind," and "Duel in the Sun" are being offered at regular prices to encourage attendance.

SAN FRANCISCO

Coming events include the closed circuit TV rematch championship show between Marciano and Charles, Sept. 15, at the Paramount and Telenews. In Oakland, the Municipal Auditorium is putting in portable equipment for the bout. The Paramount has signed for the closed circuit TV show of the New York Philharmonic-Symphony's 113th opening night, October 7. The Golden Gate announced an all-reserved-seat show (two shows) Sept. 18 of the Stan Kenton Jazz Festival. . . . The Pix, a Market Street house, has been taken over by Manual Levin from Affiliated Theatres. . . . The Warfield has a new manager, William Elder, manager of Loew's Penn at Pittsburgh, for the past eight years. He replaced Boyd Sparrow. Other changes at the theatre included two new assistant managers to replace Harry Morgan and George Uribie. They are Ernest Bourgeouis and Joseph Pitruzello, promoted from chief of service. Norman Copple was promoted from usher to chief of service. Charles Kurtzman was here for the changeover and will continue to supervise the Warfield from his Boston, Mass., post.

ST. LOUIS

Tom Stewart has been appointed manager of the Lory theatre at Highland, Ill., and has moved to that city with his family. . . . Joe Propps, manager of the Strand and Ark-Air Theatres at Clarksville, Ark., has announced CinemaScope installation at the Strand. . . . September 15 has been set as the date for beginning to show CinemaScope productions at the Palace and Strand theatres in Tipsonville, Tenn., it has been announced by A. W. Laird, manager. . . . Efforts have been made by merchants of Washington, Ill., to reopen the Tazewell theatre in that city and Mr. Runon, who formerly operated the Luxe theatre in East Peoria, Ill., was said to be interested in taking it over. . . . The Sikeston drive-in theatre at Sikeston, Mo., has been offering double-headers and the result has been a considerable increase in attendance.

TORONTO

Vaudeville is to be presented one night a week at the B & F Radio City here. . . . Mrs. Day Bloom, wife of Sam Bloom, a partner in Bloom and Fine Theatres, died in Toronto General Hospital after a long illness. Besides her husband she is survived by a daughter and a granddaughter. . . . Joe McPherson has resigned as manager of the Toronto office of the J. Arthur Rank Film Distributors (Canada) Ltd. . . . John J. Fitzgibbons, Famous Players' president, has come out in favor of a national theatre in Canada, provided it is divorced from any Government direction. . . . Fred J. Campbell has purchased the Plaza, Tilbury, Ont. . . . After a three-week shutdown, the International Cinema here has been reopened following a complete renovation job. . . . The Century, Ottawa, has been renamed the Towne Cinema and will continue art films.

VANCOUVER

Jack Ellis, formerly with Odean circuit in Vancouver and now manager of the Royal and Studio theatres in Moose Jaw, Sask., is spending his vacation on the Pacific. . . . Fred Robson, service manager for Perkins Electric, is the father of a baby boy—third for the Robson family. . . . Jim Fitz-Henry is back as manager of the Odeon-Haney in the Fraser Valley after spending a year in California for health reasons. He replaces Steve Allen, who returns to the Odeon in Victoria as assistant manager. . . . Dave Griesdorf's son Norman was in town on his way back from a four-month stay in Hollywood. His father is the Canadian general manager of Odeon Theatres. . . . Robert Hayter, brother of Earl Hayter, Odeon supervisor, has joined International Film Distributors as branch manager of the 16mm division.

WASHINGTON

Loew's Capitol theatre has the following reserved seat policy for the Rocky Marciano-Ezzard Charles fight: $3.50 for orchestra and balcony; $4.00 for mezzanine. . . . Thirty-six companies and individuals have donated prizes to date for the September 24 Variety Club Golf Tournament and Dinner Dance at the Woodmont Country Club. . . . Hirsh de La Viez, chairman of the Variety Club House and entertainment committee, called a meeting September 1 to outline plans for the fall social season. . . . The Variety Club board of governors will meet September 13. That evening, there will be a general membership meeting in the club rooms, and on Friday, September 17, Jack Fruchtman, chief barker, has called a luncheon-meeting of the film exchange branch managers and district managers, to enlist their support in the welfare awards drive. . . . Ed Linder, former manager of K-B's Ontario theatre here, is now manager of the Minneapolis Gopher theatre. . . . "Sabrina" has been booked for an early release at K-B's Ontario.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Film Selling Must Match Studio Progress-Or Else!

ADOLPH ZUKOR, addressing a conference of Paramount's sales executives in New York last week, said: "Merchandising of pictures today must be in step with the sweeping technological changes in the studios"—and we add the ominous note which should be addressed to theatre managers and showmen, as an additional warning. Mr. Zukor said further: "Thinking and planning in the industry have changed so sharply in the last few years that concepts but recently in vogue are completely outdated.

"Paramount's merchandising of motion pictures," he explained, "is in step with the advances made at the studios—which are now dedicated to the production of top-quality pictures exclusively. Selling, exploiting and publicizing new pictures can no longer be separate operations in the light of the industry's progress. They must now be rolled into one—so that each salesman becomes, in truth, a showman."

Speaking to the company's home office executive staff, division managers, sales and advertising heads, he laid on the line the facts of streamlining, as it effects production and distribution, to the point of sale at the box office window. And he has no more than reversed a statement of policy that has long been featured in these Round Table meetings. Every showman must always be a salesman, since showmanship and salesmanship are kindred arts, irrevocably related.

Mr. Zukor told his salesmen-showmen that they owe it to their business to work hand-in-hand with exhibitors, and vice versa, in a mutual understanding of their problems that will lead to intelligent solution. We have always applauded the film salesman in the field who could offer exploitation aids and constructive help in merchandising the picture. Metro's exhibitor relations activity, inaugurated by Henderson Richey, is dedicated to the policy of helping to merchandise the picture. Currently, we marvel at the merchandising help that is being given by the major companies, and we hope that managers are matching these opportunities to obtain the benefits of salesmanship.

ANNUAL MOVIE ISSUE

On September 12th, the *American Weekly*, Hearst magazine supplement in twenty-five metropolitan newspapers across the country, will put out their third Annual Movie Issue, devoted to upcoming new films and motion picture promotion for the coming season. We credit this fine salute to our industry to the fact that Ernest V. Heyn, the editor, has long been one of our best friends in the publishing field. He proves again that the new films are newsworthy—and praiseworthy.

"Hollywood Roams the World," by James Hilton; the life story of Jack "Dragnet" Webb, by Maurice Zolotow; "Everything Happens to Audrey Hepburn," by Anita Loos; "What's at the Drive-In," by Corey Ford, are examples of the quality of the feature articles, and "You'll Be Seeing—," with seven pages of previews illustrated in color, are part of the table of contents. It's a marvelous gesture in our favor, and deserves our best industry applause and appreciation.

In the past, such enterprising circuits as Fox Midwest Theatres, and others, have bought hundreds of thousands of copies for theatre distribution, using a press overrun in addition to the big newspaper circulation. The issue is one of the very best examples of institutional advertising on an industry basis. In many localities, theatre managers obtain excellent cooperative newspaper deals, and this also counts at the local level in building new business at the box office.

Every salesman should be a showman—and every *showman* must be a salesman, in the present market. We have outmoded the idea that pictures grow in bunches like bananas, and can be sold in bulk. The potential patron doesn't buy that way anymore, for he can always get the old time "B" pictures—on television. In thirty million homes, they have "B" pictures four times a day, or oftener. That's our cue—to offer new dimensions.

¶ OSCAR MORGAN's fortieth anniversary is coming next month, and we intend to salute Paramount's short subject sales manager on the day and date in some proper fashion. He's been a good friend of ours, now 38 years since we first knew him in the Philadelphia exchange. But we can't resist two items in the current mail that are too good to hold back for an occasion.

One is the special handling of the Paramount Sportlight subject, "100 Unusual Boys"—which Monty Salmon has on the bill with "Rear Window" for a long run at the Rivoli theatre, on Broadway. Every boy in the world, and his parents, should see this short film. We have a letter in hand, written by Harry Buxbaum, at the Cleveland branch, to Martin G. Smith, of the Smith & Beidler Theatres, in Toledo, which confirms our belief. The other item is about a little boy in Norfolk, Virginia, age seven, who has adopted "Casper, the Ghost," Paramount's cartoon character, as his friend—and he's already had a letter from Casper, at the studio!

¶ ESTELLE STEINBACH has been a manager with Fox Wisconsin Theatres for thirty-five years, and she rates the front-page story she had recently in the Milwaukee Journal's "Green Sheet"—devoted to local personalities. She is currently managing the Downer theatre in Milwaukee, a "sureseater"—in other words, an art film theatre—for the circuit. She is an outstanding civic leader and has served on the boards of many organizations, to receive wide recognition for her capabilities. Helen Brunner, advertising manager for Fox Wisconsin Theatres, nominates her for "Woman's Place in the Theatre" which is a frequent subject in Round Table meetings.

The Downer Theatre has had a career, also, according to the byline story in the Journal. Thirty years ago it was a new, elegant movie house, managed by a brisk young fellow from Racine, Nate Blumberg, who has gone on to become head of the vast Universal-International studios in Hollywood.

—*Walter Brooks*



Shirley Jester, WKRC-TV personality, and Jimmie Stewart, had one thing in common, a broken left leg—so Carl J. Ferranza, manager of Keith's Walnut theatre, Cincinnati, invited her to a special showing of "Rear Window"—with both newspaper and TV publicity.



Very practical, and convincing, street ballyhoo, at small cost, for the return of "Duel in the Sun" at the Paramount theatre, New Haven, Conn.

It's All Good Ballyhoo



Ruta Lee, one of the "Seven Brides for Seven Brothers," visits with Ray Hendry, head of Intermountain Theatres in Salt Lake City.



Abe Blank, president of Tri-State Theatres in Des Moines, greeting Betty Carr, another of the "Seven Brides"—who are surely getting around.



Vera-Ellen, of MGM's "Hit the Deck," and Carlos Thompson, in "Valley of the Kings," are welcomed on tour by Harry B. French, president of Minneapolis Amusement Company.

Harry Unterfort's cowboys and cowgirls, riding trick horses turned the trick for "Broken Lance" at Schine's Paramount theatre, Syracuse, N. Y.



Texas showmen, Marvin Goodwin, of Superior Booking Offices, and Heywood Simmons, manager of the Scott theatre, Odessa, dress up in Scotch costumes to plug "Brigadoon" on a visit to Louis J. Weber, at MGM's branch in Dallas.



Newark Zone Gives Names Of Winners

At a general meeting held on August 31st with the North Jersey managers of Stanley Warner Theatres, Frank J. Damis, zone manager, announced that Frank Costa, manager of the Warner Theatre, Ridgewood, was selected as the first prize winner for the month of July in the "Fabian's Fabulous Forty" national manager's contest. Among Costa's special promotional activities was included home air-conditioners awarded to patrons, country store nights, free ice cream for the kiddies each week and a local art exhibit in the lobby.

Second and third prizes were awarded to Al Barilla and Adolph Finkelstein, respectively. Equal awards for fourth, fifth and sixth places were shared by Managers Fred Dressel, Capitol, Newark; Andy Garofalo, Royal, Bloomfield; and Bernie Silverman, Branford, Newark.

In his talk with the managers Mr. Damis discussed the excellent variety of motion pictures that each studio has scheduled for release for the coming fall and winter season. He further emphasized the importance of the manager's role in selling his attractions and participating in community activities.

Others participating in the talks included John J. McKenna, zone film buyer, who outlined each of the studio's individual product to be released in the 1954-55 season. He also pointed out that at no time in Hollywood history has so much effort been put forth by each studio in launching a new season. Bob Deitch, zone advertising-publicity director, spoke of the continuance of the special promotional activities which the zone participated in during July and August.

Also participating in the meeting were Louis E. Dennis, contact manager; District Managers Tony Williams, Harold Widenhorn, Jack Springer; Edgar Goth, promotion-Exploitation; George Izenberg, real estate; John Damis, maintenance annd repairs; Charles Piltz, sound engineer; and Bookers Arnold Michaelson and Bill Clark.

Managers William May of the Lincoln, Union City; Diane Gordon, Central, Jersey City; and Manny Shaw, Roosevelt, Union City, who were attending their first zone meeting, were introduced.

▼

Bob Hynes, city manager for Walter Reade Theatres in Asbury Park, provided the "French Line" set-piece, listing some of the hit songs from the musical, for a music shop window display in the business area of the town.

▼

Arthur Groom's front of the house display for "Gone With the Wind" in its fifth time around was one of the most attractive and conspicuous ever contrived for Loew's State theatre, Memphis.

Showmen in Action

George Peters writes to acknowledge the good support he gets from Russ Grant, of Ernie Emerling's staff in New York—who is the editor of "Movie Memo"—and whose good efforts are that much appreciated at Loew's theatre, in Richmond, Virginia.

▼

Jim Cameron, Lakehead supervisor for Famous Players-Canadian theatres at Fort William, Ontario, is one who gets a lot from his appreciation of the growing audience—with his beautiful baby contest and many other family ideas. The baby pictures surely attract the attention of the whole community.

▼

Herbert Royster, manager of the Broadway theatre, in Portland, Ore., aided and abetted by Jack Matlack, Universal's exploitation man in the field, developed a unique jousting stunt with members of the Portland Police Department helping to advertise "The Black Shield of Falworth"—for 14,000 onlookers at the Portland Home Builders Show.

▼

Bill Hastings, manager of the RKO Orpheum theatre, Denver, had a series of signs posted the length of the lobby for "Seven Brides for Seven Brothers"—each quoting a national magazine with respect to its opinion of the picture.

▼

J. P. Harrison sent us an invitation to his "Old Maids' Day" at the Campus theatre, Denton, Texas, with "Gone With the Wind" as the feature attraction, and we're sorry we'll have to send our regrets. It's the fifth anniversary of this affair, with the Chamber of Commerce pouring tea at the Southern Hotel.

▼

Ben Domingo, manager of the Keith's Memorial theatre, Boston, arranged a tieup with Nash-Healy cars, to provide transportation through downtown streets for pretty girls advertising "Susan Slept Here."

▼

Lester Pollock, manager of Loew's theatre in Rochester, had four attractive downtown department store window displays tied in with "Brigadoon," with Scottish background pictures, bagpipes and theatre credits.

▼

Manager Murray Lenekoff of New York's State theatre gave roses to the first 100 women patrons the first day he played "Magnificent Obsession." The second day, the first 100 women received perfume, and the third day, the first 100 women received pocketbook editions of "Magnificent Obsession."

▼

Harold James, manager of the Lyric theatre, Portsmouth, Ohio, sends photo of his theatre front with huge cut-outs of the stars of "O.K. Nero" atop the marquee. He mounted 24 sheet on pressed paper and cut out the figures.

Charles Gaudino, manager of the Poli theatre, Springfield, Mass., had a German band, with dancing by two of the group in front of his theatre when "The Student Prince" opened, which he says completely stopped traffic.

▼

Jack Silverthorne, manager of the Hippodrome theatre in Cleveland, and a new Round Table member, sends photo of a special 6'x10' lobby art panel which he developed for advance exploitation of "Tanganyika."

▼

Frank Henson, manager of Loew's State theatre, St. Louis, arranged huge cut-out displays of singing stars in "The Student Prince" near fountains in downtown drug stores.

▼

Sol Sorkin's "Ring of Fear" lobby display in Keith's theatre, Syracuse, plays up the circus theme of the picture, with strings of circus banners and a large main display.

▼

An usher, dressed in western garb and carrying a guitar, heralded the coming of "Johnny Guitar" at the Harbor theatre in Oklahoma City, as part of the campaign put on by Eddie Thorne, city manager of Cooper Foundation Theatres there.

▼

Ben Domingo, manager of the Memorial theatre, Boston, tied up with the local Kaiser dealer to have an appropriately bannered sports car used for several days in advance of the opening of "Johnny Dark."

▼

George Kemble, manager of the Strand theatre, Perth Amboy, tied in with local fire companies to have old hand-drawn fire fighting equipment parade the streets in exploitation of "Fireman, Save my Child."

▼

Harry Unterfort, manager of the Paramount theatre in Syracuse, dressed one of his ushers in ancient armor and had him tour the streets on horseback several days in advance of showing "The Black Shield of Falworth."

▼

Alvin Hendricks, manager of the Indiana theatre, Indianapolis, held a special news carrier party at the opening of "Ring of Fear," with a circus clown to entertain the boys.

▼

Bob Skaggs, manager of the Florida theatre, Jacksonville, converted candy girls and ushers into belles and beaux of the Old South and sent them on strolls downtown to call attention to "Gone With the Wind."

▼

Ed McGlone, who manages the Palace theatre in Cincinnati, had a professional clown in the lobby giving out free candy to children during the run of "Ring of Fear."

Selling Approach

KING RICHARD AND THE CRUSADERS—Warner Brothers. CinemaScope, in WarnerColor. From Sir Walter Scott's "The Talisman"—cut of the adventure pages of the ages, the tumultuous epic of the Quest for the Holy Sepulchre. The Lion-Hearted King, and the Leopard of the Far East, meet in mortal combat. The mighty story of Richard the Lion-Hearted's valiant crusade. 24-sheet is pictorial material for marquee or lobby display, and where could you get so much for so little money? All posters and advertising ad mats are in key with the atmosphere of the story. You can build a lobby set-piece from the 6-sheet. Popular new color prints in addition to a set of action stills, to help you sell color while it is ours alone. Put the twelve 8x10s in a special lobby frame and shout color, for it will be a l-o-n-g time before there's enough color on television to fill the eye, as it does on your big, BIG screen. Dell Comic Books have a special issue on "King Richard" which will appeal to the small fry. There's also one special mat that enables you to print membership certificates and badges for a juvenile "Royal Order of Knights of King Richard"—and mats for a coloring contest. Accessories include special snipes to sell CinemaScope or StereoPhonic Sound, additionally, or these advertising lines may be omitted. The special composite mat for small situations gives you everything you want for 35c.

THE BLACK SHIELD OF FALWORTH—Universal International. Storming from the pages of Howard Pyle's great novel. The thundering saga of England's Outlaw Knight. The epic story of Myles Falworth who pledged his life to save a throne, and his love to win a fabulous beauty. 24-sheet and all posters have the style and pictorial material to make lobby and marquee display, in the atmosphere of the picture. Herald keys the campaign for a majority of showmen. A set of Color-Glo stills will enable you to sell color with color. Newspaper ad mats in wide variety and two kinds—either for CinemaScope or conventional presentation. Some very large newspaper ads, including a full page, but sufficient in usable sizes for ordinary theatres that have to buy their space. We doubt if Universal can show one example of the paid use of the full-page ad mat unless the company took care of the advertising bill. There are plenty of small sizes, including a set of black teasers, and the complete campaign mat at 35c is the biggest bargain on Film Row, with six ad mats and two publicity mats, enough for choice in any small situation. An advertising supplement, which followed the pressbook, gives more emphasis to the romantic appeal of Tony Curtis and Janet Leigh, who proved to be potent ticket sellers in the early runs of the picture.

RING OF FEAR—Warner Brothers. CinemaScope—in color by WarnerColor. The one and only Clyde Beatty, greatest wild animal trainer of all time, and his gigantic 3-ring circus, in a Mickey Spillane thriller. It's hard to tell whether this is a circus or a movie, but we suspect it's both. Posters and newspaper ad mats carry out the circus theme so well your folks will believe there is a circus in town. 6-sheet is the largest poster, with not much material for cut-outs. No herald, but there is a clown mask, to print locally, from mat No. 387-502X. Also, a "Ring of Fear" game, to print from mat No. 387-501X. The best bet is a flash accessory—two complete sets of 40 pennants, and the whole package, enough to trim your lobby, for only $5.64. They supply circus atmosphere. A set of 12 color prints for special lobby display. Newspaper ad mats look like circus, and the composite mat is a bargain at 35c. Special slugs are available in the pressbook to sell CinemaScope and Stereophonic sound.

ON THE WATERFRONT—Columbia Pictures. One of the truly great motion pictures. An Elia Kazan Production, starring Marlon Brando, with Karl Malden, Lee J. Cobb, and introducing Eva Marie Saint. A story as warm and moving as "Going My Way"—but with brass knuckles! For love and terror as memorable as the screen has ever known, mark well "On the Waterfront." A man who lived by jungle law, in the heart of the city's ships and piers. 24-sheet and all posters have a good likeness of Marlon Brando as the central figure—particularly good is a backward glance that can be the trademark pose for this production. It will give you an advertising theme. The four-page herald keys the campaign with this idea, including the longshoreman's iron hook, which may not be recognized by inlanders, but it's a deadly weapon. Newspaper ad mats are excellent and varied between several styles, many shapes, from very large to the smaller sizes. The complete campaign mat, selling for 35c at National Screen, has seven one and two-column ad mats, and two publicity mats, sufficient to give a choice in small situations, all for the price of a single mat. Marlon Brando gives a wonderful performance in this picture, which will win him awards, and will also win you favor with your discriminating patrons. The girl, Eva Marie Saint, is new, and perfect in her part. Put "On the Waterfront" in your TV ads, for this audience will know how famous the picture already is, in the key cities. It's brutal realism, and not for those who prefer charades. For 1954, this Columbia picture will be one of Academy Award winners; and for several years to come, it will surpass anything that thirty million television viewers can get on their receiving sets at home.

Drive-In Has 'Christmas In August'

William Wallor, manager of the Mid-City Outdoor theatre, Kenosha, Wisc., sends a unique campaign as his entry for the Quigley Awards. Operating a drive-in theatre in Wisconsin, he doesn't quite expect to be open next December 25th, so he celebrated his Christmas party for patrons on the 25th of August, with Santa Claus in person (slightly perspiring in his red suit and whiskers), but just as free with gifts for the kiddies. And they sang Christmas carols, and had Santa's reindeer parked outside where they would be cool.

The cooperative newspaper ad was headed, "Since we can't be with you on Christmas, and it's a holiday we wouldn't forget . . ." patrons were invited in the name of the theatre and the sponsors, to come and bring the entire family. Other ads, headed "Merry Christmas" surely attracted attention in the Racine and Kenosha newspapers in the last weeks of summer. The reporters picked up the story and gave it free space, which was justified because of the originality of the idea, and the novel presentation of something out of season. Part of the program consisted of cartoons, including special Christmas features, and containing plenty of scenes of snow and ice.

Changing Signs Of the Times

The office floors of the International Business Machines building in New York are covered with signs reading "THINK"—and they have just caught the culprit who was going around with a black pencil, adding the words "OR THWIM" to Mr. Watson's inspirational message.

Two youngsters at the corner of Sixth Avenue tied their dog to one of the Police Department's numerous signs in this neighborhood, and altered one letter so it read "NO BARKING—8 a.m. to 6 p.m.," getting a lot of attention from passers-by.

"Doc" Twedt Sends Home Town Paper

Very nice of "Doc" Twedt to send us a copy of the Morgenavisen Haugesunds Dagblad from Norway, with a big picture and front-page story, all in Norwegian, because he probably thought we couldn't read it. And that's just where we fooled him, for we read every word (of the translation!) They asked him where he got his accent and he blamed it all on his grandparents. His grandfather came from Bergen and they called him "Big John." He told them about his town in Iowa, which is about 75 per cent Norwegian, and his theatre, but his first interest is to look up family and friends in Veslandet and Sunnhordland. "Doc" will fly all over Europe before he returns here late in September.

Irving Mack Speaks For Drive-Ins

Irving Mack, who travels the conventions, was down in San Antonio, Texas, as a speaker, at the Drive-In Convention recently, and we have his notes, abstracted from his pocket when he wasn't looking, after he had delivered his pithy and pungent remarks. He told 'em—with gestures and demonstrations—his ideas of exploitation, promotion, publicity and the practical art of making money. Irving is a real Inspiration to showmen.

He says, once you had to train drive-in patrons on how to use the facilities, now you merely remind 'em of the refreshment counter at the proper (intermission) time. He likes the "Jalopy" give-away as the best bet in exploitation and has trailers to fit the occasion. Just get a second-hand car on display outside, and watch the teen-agers break their little necks to win it. In fact, the dealer will donate the car for the advertising, if you're a smart showman. His trailer copy sells the idea in a showman's language. All "jalopys" are guaranteed to run 'till they stop, and are equipped with five wheels, including the steering wheel—it's part of the gag.

Another gimmick in his book is "Buck Night"—which admits all the people who can ride in any one car for the flat sum of $1.00—and that can be unbelievable! But the more they crowd in, the more crowded will be your refreshment stand. There's a catch in it that pays off in cash. There are lots of tieups possible with automobile dealers, enough to go around and give every dealer a special night for his advertising. Intermission advertising films, which incidentally were an innovation by Filmack, are on the screen during that refershment break, and they earn as much as $10,000 a season for good managers. Irving said he wasn't down there to sell trailers and it's just by accident that we found the notes for his speech.

"Living It Up" In Des Moines

Manager Don Knight of the Des Moines theatre, Des Moines, tied up with a local agency for the use of a new sports car for an entire week during his run of "Living It Up," thus enjoying free transportation while getting in some good plugs for the picture.

FILMACK

ALWAYS GOOD! ALWAYS ON TIME!

FOR BETTER SPECIAL TRAILERS

630 Ninth Ave. New York, N.Y.

1327 S Wabash Chicago 5, Ill.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

WEEKLY REPORT—supplementing the monthly department

Automatic Vendor Display Show Slated

The latest developments in automatic vending equipment, including the products to be sold in them, will be displayed at the 1954 convention and trade show of the National Automatic Merchandising Association, according to Mel Rapp, general convention chairman and executive vice-president of Apco, Inc., manufacturers of "Soda-Shoppe" drink dispensers. The event is set for October 10th through 13th at the National Guard Armory in Washington, D. C.



MEL RAPP

This year's trade show "will be the largest yet," Mr. Rapp said, "since many exhibitors who formerly took 2, 3 or 4 booths have contracted for 6, 8 and even 12 this time."

One of the highlights of the convention will be a dramatic presentation to be sponsored by the Coca-Cola Company, which will present in "swift revue style" some current problems in automatic merchandising. Taking part in the cast of this show will be professional actors and actresses, with Harold Sharp, Coca-Cola vice-president, delivering the prologue.

A special program of entertainment for the ladies to be sponsored by the Pepsi-Cola Company is also scheduled for the convention. It will include four days of sightseeing. In addition Apco has arranged a special ladies' luncheon at the Mayflower Hotel.

FLORIDA CANDY BROKER

A candy brokerage business in Florida and Georgia, with headquarters in St. Petersburg, Fla., has been established by Frank Bartsch, formerly of M. J. Holloway & Company, Chicago. The new firm is called the Frank Bartsch Company, and its Georgia representative is Dick Born, who was with Rockwood & Company of Brooklyn, N. Y., in Georgia for five years.

Joining the retail sales force of Holloway in 1939, Mr. Bartsch was shortly thereafter given a small territory calling on wholesalers. After that he was assigned to the company's Iowa-Kansas-Nebraska territory, which he covered until entering military service. He returned to the company in December 1945 and a year later was appointed general sales manager.



FRANK BARTSCH

Wauchula, Fla., Managers Win in Popcorn Contest

FOR the second year in a row Marceline Melendreras, manager of the Hardee theatre in Wauchula, Fla., has won first prize in the Floyd Theatres' circuit contest to increase popcorn sales. The prize for the drive-in division was won this year by Charles Butler, manager of the Starlite drive-in, Wauchula.

In telling of the schemes he devised for the drive to boost sales, Mr. Melendreras said he's found "it's amazing how many little different things you can do which will help. For example, fresh corn, freshly popped; the right amount of seasoning; and by all means check the moisture in your popcorn. Also free passes in popcorn bags or free penny candy or prizes in the bags. There are 1,000 and 1 stunts you can think up!"

Some of the other promotions Mr. Melendreras used in his recent campaign were displaying popcorn in conspicuous areas; using a "come to the lobby" trailer; installing display matter at the stand furnished by the Popcorn Institute and the International Popcorn Association; and using "Stop at the Popcorn Stand" cards furnished by IPA in a special stunt. The cards were numbered and issued at the box-office; patrons with lucky numbers posted at the stand received a free bag of popcorn and an admission pass.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED: THEATRE MANAGERS WHO SHARE our confidence in motion picture industry! One of America's leading independent circuits offers top salaries, paid vacation, insurance benefits, etc. If you have the goods, here's real opportunity for aggressive showmen. Answer, giving full resume and availability for interviews. Box 2805, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

FOR LEASE—THEATRES IN PENNSYLVANIA. Good physical condition. Ideal for owner operation. Long term lease. Write Box 2804, MOTION PICTURE HERALD.

AUCTION: MOTION PICTURE THEATRE. TO settle estate. 2 P.M., Wednesday, Sept. 22nd, 1954, Tunkhannock, Pa. Excellent modern theatre building. Seats 480 people. Very profitable. Complete modern equipment with air conditioning system. This is the only indoor motion picture theatre in this vicinity. Also, this is in an area where good television reception is not available. To be sold separately or with a modern food locker plant on the premises. Brochure upon request. Inspection by appointment. Auctioneers—RAYMOND A. McPHERSON, INC., 136 N. 20th St., Philadelphia, Pa.

THEATRE FOR SALE: FIVE YEAR OLD building, in good condition, 350 seats. Property valued at $45,000, but willing to sell at low price. Located in Fowler, Michigan (outside Grand Rapids). Box 2807, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

ADVERTISE WITH RUBBER BUCKS, INVISIBLE ink postcards, balloons. Free samples. PARKHURST ENTERPRISES, Lansing 10, Michigan.

NEW EQUIPMENT

SAVE 70% WITH MASONITE MARQUEE LETters, fits Wagner, Adler, Bevelite signs; 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NOW IS THE TIME TO GO WIDE-SCREEN with S.O.S. Save money! Mirroclaric metalized all purpose screen w/invisible seams, only $1 sq. ft. Prompt shipments, lowest prices projection and anamorphic lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ARRIFLEX CAMERA 35MM, NEW, COMPLETE, 3 lenses, 28mm, 50mm, 75mm, carrier case, HIGHLIGHT PHOTO, 1583 First Ave., New York City 28, Phone Regent 4-2400.

USED EQUIPMENT

EQUIPMENT BUY OF LIFETIME! COMPLETE RCA outfit used only month $3,500. Includes Brenkert BX80 projectors, Enarc lamps, Century generator, MI-9030 soundheads, RCA amplifier, two-way speaker, etc. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ASKANIA CAMERA MODEL Z, 35MM, 4 LENSES, slightly used. HIGHLIGHT PHOTO, 1583 First Ave., New York City 28. Phone Regent 4-2400.

SAVE AT STAR! DEVRY XDC PROJECTORS, heavy bases, Suprex lamphouses, complete, rebuilt, $1,495; Strong 50 amp. lamphouses, rebuilt, $375 pair; 2 unit electric ticket register, rebuilt, $119.50; seamless silver screens $1. foot; lenses at lowest prices. STAR CINEMA SUPPLY, 447 W. 52nd St., New York 19.

SEATING EQUIPMENT

CHAIR UP! 500 HEYWOOD FULLY REUPholstered chairs, excellent condition, $4.50. Many others. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

FOR FUTURE PROTECTION. SHOOT LOCAL newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

WIDE-SCREEN PAYS OFF! PROJECTION AND anamorphic lenses promptly available! S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

MANAGER, 20 YEARS' EXPERIENCE, AGGRESsive, advertising and promotions a specialty; married, age 39, now managing large circuit first-run theatre in New York. Moving to Los Angeles. Box 2808, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISON ALMAnac—the big book about your business—1954-55 edition. Contains over 12,000 biographies. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Pearce Parkhurst Does Well With His Gadgets

Pearce Parkhurst, well known in the Round Table, also has his standing advertisement in the Classified section, under the head "Business Boosters"—for the many gadgets which he has proven himself clever at finding and merchandising for theatre promotions. Currently, we have a pencil which Pearce sent us as a sample, good for what ails you while figuring income or other taxes. The top of the pencil is transparent plastic, and contains six aspirin tablets. Nothing like being prepared for a headache, with pencil in hand. His complete line is very extensive, and he will send a catalogue or samples on request. We've dubbed with the title, "The Gadget King"—and he is living up to that rank in providing specialities for theatre managers in advertising drives.

The WACS on Parade

Ben Domingo, manager of RKO Keith's theatre in Boston, just naturally had a Women's Army Corps, staffed by WACS, in the lobby for his run of "Francis Joins the WACS," and a bannered mule touring the streets.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

Loew's Poli-Hartford Gets Press Breaks

Lou Cohen and Norm Levinson, busy beavers at Loew's Poli theatre, Hartford, Conn., are always reporting special breaks in the local papers, including many art layouts and special stories, which prove conclusively that they are on very friendly terms with their newspaper men, most especially the feature editor and by-line writers. In conjunction with "Her Twelve Men" which is pre-showing in Hartford, a contest to match up baby pictures with the names of stars resulted in a three-column picture and story. "Seven Brides For Seven Brothers" had news pictures of street ballyhoo, which was planned with fourteen young people, seven boys and seven girls, who paraded downtown streets with placards, making a good picture for the newspaper needs.

Navy Plugs "Mutiny"

Naval Reserves in full uniform marched to the Poli, New Haven, for opening of "The Caine Mutiny," accompanied by trucks with searchlights, sound and banners, in exploitation arranged by Morris Rosenthal, manager.

The Product Digest

Sitting Bull

U. A.—Frank—War and Peace

(Color by Eastman Color)

W. R. Frank, an exhibitor for many years and a part-time producer for several, is certainly qualified to know the needs of his fellow showmen. He proves this with his latest production, a spectacular Western in CinemaScope which utilizes the anamorphic lens to tremendous advantage. Filmed mainly in Mexico, "Sitting Bull" logically uses the great outdoors for most of its action. It combines the superb landscapes with the literally hundreds of extras used to cover them to a degree that is overpowering and sometimes sensational.

"Sitting Bull" is the story of that noted Indian leader around the time of Custer's much-dramatized last stand. While the accuracy of some of its history might be questioned, the writers, Jack DeWitt and Sidney Salkow, have come up with several interesting departures from the usual cavalry-and-Indian story. Custer, for instance, is not painted as prettily as in the past, but more realistically as a demoted colonel, who through his egotistical disregard for orders was indirectly responsible for the infamous battle which bears his name. And the love story, though unnecessary, presents a triangle that is handled intelligently if unexcitingly. And although the climax of the picture shows someone arriving in the nick of time, it is not the cavalry charging with trumpets blaring but a lone Indian trying to prevent his white friend's execution. These dramatic assets augment the physical ones and add up to a very good picture indeed.

Dale Robertson stars in the film as a young cavalry officer who resents the unemotional, at times inhuman, treatment the conquered Indian is receiving. His efforts on their behalf only result in his demotion twice and in losing his fiancee. When President Grant intervenes to prevent his being court-martialed, Robertson convinces him that he can talk to Sitting Bull, who is the spiritual leader of all the Sioux nations. Many of the Sioux factions want war, but Sitting Bull wishes to keep the threadbare peace because he knows another outburst can mean death and eventual defeat, even in victory.

Robertson and Sitting Bull come to an understanding that the President will meet the Indian leader in the latter's territory. But before Grant arrives, Custer, who was sent for protection, disobeys his orders to hold fire and the decimating battle begins. This holocaust is one of the longest, loudest, most overwhelming things of its type to be seen on the screen in years. It leaves the spectator breathless.

Robertson manages to escape, reaches Sitting Bull in time to convince him that peace is better for all and then leads the Indian's men through the Army lines. When he returns, he is sentenced to death for helping Sitting Bull and being a traitor. It is then that Sitting Bull comes forward just as he is about to be shot.

Robertson is convincing as the man who wants to help the oppressed Indian. Mary Murphy as his sometime sweetheart and John Litel as her father, the general, are both competent. J. Carrol Naish, the actor of many nations, plays Sitting Bull and manages to inject a fresh note in the now-standard role of the Indian who wants peace. A particularly ingratiating part is played by Joel Fluellen as the former Negro slave befriended by the Indians who helps Robertson in his chores. The rest of the cast is unknown and barely adequate.

Frank co-produced the picture with Tele-Voz De Mexico and Salkow directed. The Eastman color is generally good and the CinemaScope photography by Charles Van Enger and Victor Herrera is excellent. "Sitting Bull" equipped with more than the standard necessities of the western, could easily be one of the big grossers of the year in that category. It has all of its qualities and some new ones of its own.

Seen at a screening room in New York. Reviewer's Rating: Excellent.—JAY REMER.

Release date, not set. Running time, 105 minutes. PCA No. 17128. General audience classification.

Parrish.....Dale Robertson
Kathy.....Mary Murphy
Sitting Bull.....J. Carrol Naish
Iron Eyes Cody, John Litel, Bill Hopper, Douglas Kennedy, Bill Tannen, Joel Fluellen, John Hamilton, Tom Brown Henry, Felix Gonzalez, Al Wyatt

Three Hours to Kill

Columbia—Frontier Crime and Punishment

(Color by Technicolor)

As an outdoor action drama, "Three Hours to Kill" strives for that moral quality and mood achieved in "High Noon." Against a frontier town setting, a man is accused of a murder he did not commit. Town anger runs high and the the suspect is nearly lynched but breaks free from the noose and escapes. What follows are his desperate attempts to clear himself.

In color by Technicolor, the film has Dana Andrews doing a creditable job in the lead, with support coming from Donna Reed, Dianne Foster and Stephen Elliott. The focal figure in the screenplay by Richard Alan Simmons and Roy Huggins has been created with intelligence and imagination, but most of the other characters in the screenplay are stereotyped. Thus there are moments that are top-grade and others that are routine. Commercially the picture should easily do better than the average.

Tired of running away, Andrews returns to the town to smoke out the real murderer. The girl he loved and was to marry, Miss Reed, has married another, thinking Andrews guilty. Furthermore, Andrews discovers, she had become the mother of his child. Andrews is given three hours to get out of town by the sheriff. In those precious hours he proceeds to single out suspect after suspect in an attempt to uncover the real murderer. Fights, taut moments, shootings and suspicions emerge as Andrews presses toward his objective. Finally the least suspected, the sheriff, is bared as the killer. A wild break for freedom followed by a climactic battle brings the story to its conclusion. Once slandered and villified, Andrews is now the hero. Although the town wants him, he decides to start life afresh elsewhere. Harry Joe Brown produced and Alfred Werker directed.

Seen at the home office projection room. Reviewer's Rating: Very Good.—MANDEL HERBSTMAN.

Release date, not set. Running time, 77 minutes. PCA No. 16954. General audience classification.

Jim Guthrie.....Dana Andrews
Laurie Mastin.....Donna Reed
Dianne Foster, Stephen Elliott, Richard Coogan, Laurence Hugo, James Westerfield, Richard Webb, Carolyn Jones, Charlotte Fletcher, Whit Bissell, Felipe Turich, Arthur Fox, Francis McDonald

SHOWMEN'S REVIEWS
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Suddenly

U.A.-Bassler—Sinatra the Actor

Last year with the release of "From Here to Eternity" a personality was re-born. That, of course, was Frank Sinatra. His status as an entertainer and an actor was tremendously increased with his garnering the coveted Academy Award as best supporting actor. And just to prove that "Eternity" was not just a one-time flash-in-the-pan, Sinatra picked as his next role a complete turnabout from anything he's ever done in any medium. In "Suddenly" he plays a coldblooded, egotistical killer with no regard for man, woman or child. He does a wonderful job.

To prove how effective his performance is, Sinatra makes this one-sided character believeable yet completely unsympathetic. Merely because of the public interest in seeing Sinatra continue on his dramatic way, "Suddenly" should do well at the box office. Because of his excellent performance, it could mean even extra business.

The story of "Suddenly" is a provocative one although all of its possibilities are never realized. A killer is hired to assassinate the President of the United States as he is passing through a sleepy California town. The assassin and his aides find the perfect setup for their activities in a house overlooking the railroad station. They bluff their way in and make prisoners of its occupants, including an ex-secret service man, his widowed daughter-in-law and her son.

Meanwhile a group of secret service men, together with the town's sheriff, make detailed plans for the protection of the President. When the sheriff and a Government man come to inspect the house, the former is wounded and also taken prisoner and the latter killed. The rest of the picture deals with the tensions and emotions of the people caught in such a bizarre situation. The eventual demise of the killers is brought about logically if a bit obviously.

Aside from Sinatra's brutish assassin, none of the characters are developed sufficiently to arouse much interest in them although Nancy Gates as the young widow is effective through the hours of anguish and terror. The rest of the cast including Sterling Hayden as the sheriff and James Gleason as the old man is adequate.

"Suddenly" was directed by Lewis Allen and written by Richard Sale. It is producer Robert Bassler's first independent effort and he can thank Sinatra the actor for enhancing it with quality.

Seen at a screening room in New York. Reviewer's Rating: Good.—J. R.

Release date, September, 1954. Running time, 77 minutes. PCA No. 17058. General audience classification.

John Baron.....Frank Sinatra
Tod Shaw.....Sterling Hayden
James Gleason, Nancy Gates, Kim Charney, Paul Frees, Christopher Dark, Willis Bouchey, Paul Wexler, Jim Lilburn

The Black Dakotas

Columbia—Outdoor Action Drama

(Color by Technicolor)

A standard outdoor action drama, "The Black Dakotas" boasts such salable qualities as color by Technicolor and a good cast that includes Gary Merrill, Wanda Hendrix, John Bromfield and Noah Beery, Jr.

The story opens with an emissary for Abra-

(Continued on following page)

(Continued from preceding page)

ham Lincoln bearing a peace treaty for the Sioux Indians. Also sent to the Indians is a gift of $130,000 in gold. And this is where treachery and ugliness rear their heads. Heading a Confederacy spy ring is Merrill, who stirs up most of the villainy.

The screenplay by Ray Buffum and DeVallon Scott has woven a slight romantic element into the story between Miss Hendrix and Bromfield. The latter two become involved together in maneuvers to get at the bottom of the skullduggery and find themselves entangled in the machinations of Merrill. There is the customary riding, gunplay and fisticuffs as the story proceeds.

Toward the climax, Merrill, tempted by the money, forgets all about the cause he is supposed to espouse, and schemes out a way to get the loot for himself. This involves the killing of his own men, including Beery, Jr. The inevitable ending sees the fist fight between the hero and villain and the capture of the latter.

Wallace MacDonald produced and Ray Nazarro directed.

Seen at the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, September, 1954. Running time, 65 minutes. PCA No. 17017. General audience classification.

Brock Marsh.....Gary Merrill
Ruth Lawrence.....Wanda Hendrix
John Bromfield, Noah Beery, Jr., Faye Roope, Howard Wendell, Robert Simon, James Griffiith, Richard Webb, Peter Whitney, John War Eagle, Jay Silverheels, Clayton Moore, Chris Alcaide, Frank Wilcox

Welcome the Queen

British Information—
Around the World with Royalty

(Color by Eastman Color)

Another version of the Queen of England's royal tour of several months ago is "Welcome the Queen." For those who are Anglophiles or dote on travelogues, this is a welcome addition to the many films which have appeared since Queen Elizabeth's coronation. It should please those not surfeited with the subject.

Filmed in pleasant Eastman Color with print by Technicolor, "Welcome the Queen" begins with the royal couple leaving by plane for the British West Indies. The picture then jumps quickly from one country to another, from the Fiji Islands to New Zealand to Australia, Ceylon, Africa, Malta, Gibraltar and finally back to London. It stays in each territory only briefly and gives a quick glimpse to a few of the Queen's activities and some interesting facet of that country's environment. A particular point is made of the loyalty and devotion and love that all of Great Britain's subjects, no matter where they reside, have for the reigning monarch.

A great deal of footage is given over to the reuniting of the queen and her children and of their return up the River Thames and through the streets of London. Finally on the balcony of Buckingham Palace the royal family is greeted ecstatically by the teaming thousands.

"Welcome the Queen" has the advantage of being short and to the point. Its scenes of faraway lands are interesting and its lesson in loyalty is touching. But its appeal is definitely limited to very specialized audiences. Howard Thomas produced, John Pudney wrote the commentary which was spoken by Edward Ward and British Information Services is distributing in the U. S.

Seen at a screening room in New York. Reviewer's Rating: Good.—J. R.

Release date, September, 1954. Running time, 50 minutes. General audience classification.

FOREIGN REVIEW

THE FRENCH TOUCH

Times Film Corp.—French with English Subtitles

It would seem to have been a good many years since there has been seen in this country as *French* a French farce as "The French Touch," appropriately paced for the age of jets but harking back to situations which were not new when Cleopatra was raising eyebrows. Fernandel, France's top comic and one of that country's biggest box office attractions in the art houses this side, stars as a bumptious shearer of sheep who rises to become the most sought-after hairdresser in France and the recipient of the Legion of Honor.

The rise of the braggert rube is a result of his inimitable "touch." Women as well as sheep swoon at his professional caress. Realizing, with no unnecessary modesty, that he has a particular gift, Fernandel sets about to right a lot of wrongs in Parisian society. With his hair styles, he makes middle-aged women young again, thus turning straying husbands into jealous suitors of their own wives. At the same time he becomes intoxicated with his own success and plots to divorce his own lovely wife and take on a younger partner till-scandal-do-them-part. The not very surprising denouement is the hero's realization that the simple life, represented by his one-and-only realistic mate, is best after all.

What is eventually a moral tale is told almost entirely in boudoir terms. Perhaps not since "Getting Gertie's Garter" has there been such a running into and out of bedrooms, as well as confrontations by jealous husbands/lovers. Some of it is funny and some of it plain tedious. That it never quite runs over into bad taste is due primarily to the screen personality of the star whom audiences know as a good-hearted buffoon incapable of real skullduggery.

Jean Boyer directed the frenetic proceedings, from a script co-authored with Serge Veber and based on a comedy by P. Armont and M. Gerbidon. Times Film Corporation is the U. S. distributor. Among the women whose lives are changed by a hairdo are Renee Devilliers, Fernandel's understanding wife; Arlette Poirier, a busy demimondaine, and Blanchette Brunoy, the hero's most appreciative customer who sets up his ritzy establishment.

Seen at the World theatre in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, September 1, 1954. Running time, 86 minutes. Adult audience classification.

Marius-Mario.....Fernandel
Aline.....Renee Devilliers
Edmonde.....Arlette Poirier
Georges Chamarat, Blanchette Brunoy, Jane Sourza, Jose Noguero

ADVANCE SYNOPSES

THE YELLOW MOUNTAIN (Universal-International)

PRODUCER: Ross Hunter. DIRECTOR: Jesse Hibbs. PLAYERS: Lex Barker, Mala Powers, Howard Duff, William Demarest. Technicolor.

ADVENTURE. Howard Duff owns some rich gold claims in old Nevada where he is joined by an old friend, Lex Barker. When a shady character, John McIntire, offers to merge their interests so they can have a monopoly, he is turned down. Duff is interested in Mala Powers, daughter of mine-owner William Demarest. He eventually joins forces with McIntire and they learn that Demarest, because of the location of his mine, may prove to be the only owner of all the gold in the vein. When McIntire and his men try to kill Barker, Duff returns to his old buddy and everything is peaceful once again.

KILLER LEOPARD (Allied Artists)

PRODUCER-DIRECTOR: Ford Beebe. PLAYERS: Johnny Sheffield, Beverly Garland.

ADVENTURE. Beverly Garland, an American screen star, arrives in the heart of the African jungle looking for her husband, an embezzler. She learns he has gone toward diamond mining country to buy bootleg uncut stones. She meets Bomba (Johnny Sheffield) and together they set out after him. The husband and his guide reach the diamond mine with Bomba and the girl close behind them. The climax finds the crooks captured with Bomba saved from their clutches.

CONQUEST OF SPACE (Paramount)

PRODUCER: George Pal. DIRECTOR: Byron Haskin. PLAYERS: Walter Brooke, Eric Fleming, Mickey Shaughnessy, Phil Foster. Technicolor.

FANTASY. Some time in the future on a man-made space station somewhere above the earth, a group of men are building a space ship for an attempted flight to the moon. They are informed they must make a vital trip to Mars. The officer in charge reluctantly agrees and the rocket takes off with him, his son and four volunteers. The officer, Walter Brooke, thinks they are committing sacrilege and when they arrive on Mars, he pulls some foolish stunts which almost kills them. He himself is eventually killed and his son takes over. From then, it seems almost impossible that they'll ever be able to return but after several exciting adventures, they do.

SHORT SUBJECTS

GLIMPSES OF WESTERN GERMANY

FitzPatrick Traveltalk in Technicolor (T-514)

James FitzPatrick and his cameras travel this time to the land of Germany, both to the old and to the modern sections. The zoo, the streets, the famous churches are all part of the scenic wonders.

Release date: February 13, 1954 9 *minutes*

DESERT ANGLERS (RKO)

Sportscope (44,311)

In the middle of the Great American Desert is one of the best places to go bass fishing. Angling expert Jason Lucas and a friend prove this in Lake Mojave, an offspring of Hoover Dam and the Colorado River. The two of them work in a bass fisherman's paradise, each demonstrating his technique.

Release date: June 11, 1954 8 *minutes*

PUPPY TALE (MGM)

Technicolor Cartoon (W-536)

When Jerry sees a bag tossed into the river, he retrieves it only to discover it contains six puppies. All but one runs away and Jerry tries to protect it and provide shelter and food for it. Tom, at first, protests against this but eventually his heart softens and he brings the others back.

Release date: January 23, 1954 7 *minutes*

BAHAMAS TO WINDWARD (Paramount)

Grantland Rice Sportlight (R13-10)

Ocean racing is featured in this short, with details first about the boat yards where racing yachts are under construction. The big event is at Miami where the 200-mile race to Nassau begins across the Gulf Stream. The race takes more than 19½ hours of keen competition with the cameras following all the way.

Release date: June 18, 1954 9 *minutes*

NORTHWEST HOUNDED POLICE (MGM)

Gold Medal Reprint Cartoon in Technicolor (W-564) reissue

Sergeant MacPoodle of the Mounted is assigned to Jake the Jerk. But no matter how Jake tries to elude the sergeant, MacPoodle is always there ahead of him.

Release date: December 19, 1953 8 *minutes*

AIN'T IT AGGRAVATIN' (MGM)

Pete Smith Specialties (S-556)

This time the Smith named Pete shows many specimens, both human and inanimate, which help to bring up our blood pressure in the modern atmosphere of our civilization.

Release date: February 6, 1954 8 *minutes*

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

ARROW IN THE DUST: Sterling Hayden, Coleen Gray—After one youngster asked me if we had pasted together the left-overs from all the other westerns to make this one, I sat down and took a good look, but it looked good to me and seemed to please. Played Thursday, Friday, Saturday, August 12, 13, 14.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

Columbia

JESSE JAMES VS. DALTONS: Brett King, Barbara Lawrence — If you haven't bought this from Columbia, you'd better contact your salesman at once. This is a small town natural and the color is excellent.—James C. Balkcom, Gray Theatre, Gray, Ga.

MISS SADIE THOMPSON: Rita Hayworth, Jose Ferrer—Lots of exhibitors thought this poor, but my patrons enjoyed it. Rita was never better; the part was worthy of an Oscar nomination. She gave her all, and that's saying plenty. Hurry back, Rita. Played Tuesday, Wednesday, July 13, 14.—J. C. Balkcom, Gray Theatre, Gray, Ga.

Mayer Kingsley

PICKWICK PAPERS: Nigel Patrick, James Hoyle —An excellent real true-to-life movie of Charles Dickens' immortal story with all his lovable characters brought to life on the screen. We had very fair houses for this remarkable film, but then we expected this. You see we have a very big percentage of Afrikaans miners here who would ask if Charles Dickens was the guy chosen to play football for South Africa!!! One even asked me if Pickwick papers was a new kind of stationery they were selling—I ask you! But in all seriousness, "Pickwick Papers" is a honey, but I could not recommend it to smaller houses, only to the larger and arty ones. British accents will definitely not be understood as it is aggravated by the older British dialect. Played Wednesday, Thursday, Friday, Saturday, August 11, 12, 13, 14.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Metro-Goldwyn-Mayer

LONG, LONG TRAILER, THE: Lucille Ball, Desi Arnaz—This may have been dynamite everyhere else, but here in Gray it was a flop. It had been milked dry when I played it. Picture was very entertaining. Played Tuesday, Wednesday, August 3, 4.—James C. Balkcom, Gray Theatre, Gray, Ga.

MEN OF THE FIGHTING LADY: Van Johnson, Walter Pidgeon—A fine little picture, at the right price, which did satisfactory business. We and the patrons went home content. Played Sunday, Monday, August 15, 16.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

Paramount

CASANOVA'S BIG NIGHT: Bob Hope, Joan Fontaine—Why does Bob Hope think that he is a Casanova? Why does Paramount think it's good business to play Bob Hope up so big when his pictures draw only about 35% of average box office? One exception was "Son of Paleface." Suggest that they try him as grandpa of Paleface next. Played Sunday, Monday, Tuesday, August 22, 23, 24.—Milan G. Steele, Ritz and Lakeside Theatres, Pawnee, Okla.

FLIGHT IN TANGIER: Joan Fontaine, Jack Palance—Our patrons seemed to like this espionage and chase affair. If we used double bills here, this would be the co-feature. Good Technicolor photography. Business a little below normal. Played Friday, Saturday, August 20, 21.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

MONEY FROM HOME: Dean Martin, Jerry Lewis —As far as I'm concerned, I don't care if they never make another movie. Whenever I get one of their pictures, Paramount is releasing their new one. It's so old when I get it that it isn't worth fifty cents to me. Picture was O.K., but the time I get it is what I object to. Played Sunday, Monday, July 18, 19.—James C. Balkcom, Gray Theatre, Gray, Ga.

NAKED JUNGLE, THE: Eleanor Parker, Charlton Heston—Good but not top allocation as sold. It needs help to convince the public that it's not just another jungle picture. Played Sunday, Monday, Tuesday, August 8, 9, 10.—Milan G. Steele, Ritz and Lakeside Theatres, Pawnee, Okla.

SANCAREE: Fernando Lamas, Arlene Dahl—Played on bank night which we call "Patrons' Attendance Award". We had $225 in the pot, but if we lost it, we would go further in the red. Business below normal for this well-done story. Played on Wednesday and Thursday.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

RKO Radio

FRENCH LINE: Jane Russell, Gilbert Roland—Weather was hot and so was the picture. Played it four days and had average receipts. The public always expects to see something that is never there. Howard Hughes knows how to bring the public in. Played Sunday, Monday, Tuesday, Wednesday, July 4, 5, 6, 7.—J. C. Balkcom, Gray Theatre, Gray, Ga.

HANS CHRISTIAN ANDERSEN: Danny Kaye, Jeanmaire—We did not show this at advanced admissions, so this was first showing in this town. We enjoyed excellent patronage from a nearby summer resort, but local people were not enthusiastic. However, it did better than average business. Played Wednesday, Thursday, August 25, 26.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

PINOCCHIO: Disney Feature—Children will turn out, but that doesn't help too much. These pictures need something to help bring in the adults.—James C. Balkcom, Gray Theatre, Gray, Ga.

Republic

HELL'S HALF ACRE: Wendell Corey, Evelyn Keyes—Played one night to a capacity audience. Good suspense with loads of action. Played Thursday, June 17.—J. C. Balkcom, Gray Theatre, Gray, Ga.

JOHNNY GUITAR: Joan Crawford, Sterling Hayden—Lots of action and good color, but a bit violent for our Sunday night patrons. Played Sunday, Monday, August 29, 30.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

MAKE HASTE TO LIVE: Dorothy McGuire, Stephen McNally—Dorothy McGuire gives an outstanding performance. The picture will keep your patrons spellbound with tension mounting each minute. Played Thursday, July 15.—J. C. Balkcom, Gray Theatre, Gray, Ga.

QUIET MAN, THE: John Wayne, Maureen O'Hara—Very late playing and could have done without it. Excellent picture with beautiful scenery, but most everyone had already seen it. Played Tuesday, Wednesday, June 22, 23.—J. C. Balkcom, Gray Theatre, Gray, Ga.

Twentieth Century-Fox

MISTER SCOUTMASTER: Clifton Webb, Edmund Gwenn—Fox really comes up with a nice picture in this one. Patrons loved this Clifton Webb starrer, although they said it was not the usual Webb. "Foghorn" Winslow is good for our money any time. Hold onto him, Fox, you have a money-spinner there if he's got the right material to work with. We did not break records, but well satisfied many, considering we had the circus lions roaring near our box office. Played Wednesday, Thursday, Friday, Saturday, July 28, 29, 30, 31.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

SIEGE AT RED RIVER: Van Johnson, Joanne Dru—Certainly gave me an outstanding two day gross. Must have been the stars that helped bring them in, because the picture has been done many times along the same lines. Played Sunday, Monday, July 25, 26.—James C. Balkcom, Gray Theatre, Gray, Ga.

THREE YOUNG TEXANS: Mitzie Gaynor, Jeff Hunter—A different twist in the western line that was well received.—James C. Balkcom, Gray Theatre, Gray, Ga.

Universal

BLACK HORSE CANYON: Joel McCrea, Mari Blanchard—A fine horse picture—not an Indian in it—and a good story. Let's have more like it. The Indians have either all been killed off or made too common so the public doesn't want to see them anymore. Played Sunday, Monday, August 22, 23.—Milan G. Steele, Ritz and Lakeside Theatre, Pawnee, Okla.

CREATURE FROM THE BLACK LAGOON. Richard Carlson, Julia Adams—This gave me my biggest surprise and largest gross in some time. Certainly glad there's another "creature" picture in production. Played Tuesday, Wednesday, June 15, 16. —J. C. Balkcom, Gray Theatre, Gray, Ga.

GLENN MILLER STORY: James Stewart, June Allyson—Certainly one of the year's top productions—a picture that advertises itself. Any exhibitor will feel proud to stand in his lobby when the feature ends to hear all the good things that will be said by his patrons. Played Sunday, Monday, Tuesday, Wednesday, July 11, 12, 13, 14.—J. C. Balkcom, Gray Theatre, Gray, Ga.

MA AND PA KETTLE AT HOME: Marjorie Main, Percy Kilbride—When you get a picture from Universal that will draw, you always have to pay top price against percentage. Guess "Ma and Pa" will always be a favorite of the small town people. Played Sunday, Monday, June 27, 28.—J. C. Balkcom, Gray Theatre, Gray, Ga.

Warner Bros.

CALAMITY JANE: Doris Day, Howard Keel—An entertaining musical comedy which did O. K. at the box office on two cool summer days. An unusually different type of role for Doris Day. Picture well liked here. Played Sunday, Monday, August 15, 16.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SOUTH SEA WOMEN: Burt Lancaster, Virginia Mayo—Not so hot—sort of on the corny side. Starts off with a court-martial and with the use of flashbacks brings the story up to date. Business a little below normal. No comments from patrons. Played Sunday, Monday, August 22, 23.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

THEM: James Whitmore, Edmund Gwenn—This is the one to end all of THEM. Even one of our children had a nightmare afterward, and that is too much! Business average. Played Tuesday, Wednesday, August 17, 18.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart August 28, 1954, page 122.

Features by Company July 17, 1954, page 73.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: SYSTEM: CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. SOUND: Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ds—Optical directional sound, as Perspecta; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

*Following a title indicates a Box Office Champion.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	REVIEWED Page	L. of D. Rating	Herald Review	Special Data
A								
About Mrs. Leslie (5321) Para.	Shirley Booth-Robert Ryan	Aug.,'54	104m	May 1	2278	B	Good	
Act of Love UA	Kirk Douglas-Dany Robin	Mar.,'54	108m	Dec. 19	2109	B	Very Good	
Adventures of Hajji Baba (CS) (c) Fox	Elaine Stewart-John Derek	Oct.,'54						CS-Ss, Ms, Os
Adventures of Robinson Crusoe (c) UA	Dan O'Herlihy-James Fernandez	July,'54	90m	June 12	26	A-1	Very Good	
Alaska Seas (5313) Para.	Robert Ryan-Jan Sterling	Jan.,'54	78m	Jan. 23	2158	A-2	Good	
Always a Bride (Brit.) U-I	Peggy Cummins-Terence Morgan	June,'54	83m	June 12	26		Good	
Angels One Five (Brit.) Stratford	Jack Hawkins-Michael Denison	May,'54	98m	May 8	2285		Good	
Apache (c)* UA	Burt Lancaster-Jean Peters	July,'54	91m	July 3	49	A-2	Excellent	
Appointment for Murder (Ital.-Eng.Titles) IFE	Delia Scala	Feb.,'54	90m	Feb. 20	2190	A-2	Fair	
Arrow in the Dust (c) (5404) AA	Sterling Hayden-Coleen Grey	Apr. 25,'54	80m	Apr. 24	2269	A-1	Very Good	
B								
Badman's Territory (476) RKO	Randolph Scott-Ann Richard (reissue)	May 1,'54	98m					
Bait Col.	Hugo Haas-Cleo Moore	Mar.,'54	79m	Feb. 20	2190	B	Good	
Barefoot Battalion (Greek) Brandt	Maria Costi-Nicos Fermas	June,'54	89m	June 19	34		Very Good	
Barefoot Contessa, The (c) UA	Humphrey Bogart-Ava Gardner	Not Set						
Battle of Rogue River (c) Col.	George Montgomery	Mar.,'54	71m	Mar. 6	2206	A-1	Good	
Beachhead (c) UA	Tony Curtis-Frank Lovejoy	Feb.,'54	89m	Jan. 30	2165	A-2	Very Good	
Beat the Devil UA	Humphrey Bogart-Jennifer Jones	Mar.,'54	92m	Mar. 6	2205	B	Very Good	
Beau Brummell (c) MGM	Stewart Granger-Elizabeth Taylor	Oct.,'54						
Beauties of the Night (Fr.-Eng. Titles) UA	Gerard Philipe-Gina Lollobrigida	Not Set	84m	Apr. 10	2255	B	Excellent	
Best Years of Our Lives (452) RKO	March-Loy-Andrews-Wright (reissue)	Feb.,'54	170m	Dec. 19	2110		Superior	
Betrayed (428) (c) MGM	Clark Gable-Lana Turner	Sept.,'54	108m	July 24	81	A-2	Very Good	Ds
Big Chase (5327) Lippert	Lon Chaney-Glenn Langan	June 18,'54						
Big Rainbow (c) RKO	Jane Russell-Gilbert Roland	Not Set						
Bitter Creek (5423) AA	Wild Bill Elliott	Feb. 21,'54	74m	Mar. 13	2214		Good	
Black Dakotas, The (c) Col.	Wanda Hendrix-Gary Merrill	Sept.,'54	65m	Sept. 11	137		Good	
Black Horse Canyon (c) (423) Univ.	Joel McCrea-Mari Blanchard	June,'54	81½m	May 22	2	A-1	Good	
Black Shield of Falworth, The (429) (CS) (c) Univ.	Tony Curtis-Janet Leigh	Sept.,'54	99m	Aug. 7	97	A-1	Excellent	
Blackout (5309) Lippert	Dane Clark-Belinda Lee	Mar. 19,'54	87m	Apr. 24	2270		Good	
Both Sides of the Law (Brit.) (482) U-I	Peggy Cummins-Rosamund Johns	Jan.,'54	94m	Jan. 16	2141	A-2	Good	
Bounty Hunter, The (c) WB	Randolph Scott-Dolores Dorn	Sept. 25,'54	79m	Aug. 28	121		Good	
Bowery Boys Meet the Monsters (5419) AA	Bowery Boys	June 6,'54	65m	July 10	58	A-1	Fair	
Boy From Oklahoma (320) (c) WB	Will Rogers, Jr.-Nancy Olson	Feb. 27,'54	88m	Jan. 16	2141	A-1	Good	
Brigadoon (CS) (c) MGM	Gene Kelly-Cyd Charisse	Sept. 24,'54	108m	Aug. 14	105	A-1	Very Good	Cs-Ss, Os, Ds
Broken Lance (CS) (c) (419)* Fox	Spencer Tracy-Richard Widmark	Aug.,'54	96m	July 31	89	A-2	Excellent	CS-Ss, Ms, Os
Bullet Is Waiting, A (c) Col.	Jean Simmons-Rory Calhoun	Sept '54	82m	Aug. 21	113	A-2	Good	
C								
Caine Mutiny, The (c)* Col.	Bogart-Ferrer-Johnson	Special	125m	June 12	25	A-1	Superior	
Cangaceiro (Brazil) Col.	Alberto Ruschel-M. Prado	Not Set	92m	Sept. 4	130		Good	
Capt. Kidd and the Slave Girl (c) UA	Anthony F xter-Eva Gabor	May,'54	83m	May 29	10	B	Good	
Carmen Jones (422) (CS) (c) Fox	Dorothy ' andridge-Harry Belafonte	Oct.,'54						CS-Ss, Ms, Os
Carnival Story, The (c) (412)* RKO	Anne Baxter-Steve Cochran	Apr. 16,'54	95m	Mar. 27	2237	B	Very Good	
Casanova's Big Night (c) (5316) Para.	Bob Hope-Joan Fontaine	Apr.,'54	86m	Mar. 6	2205	A-2	Excellent	
Cattle Queen of Montana (SA) (c) RKO	Barbara Stanwyck-Ronald Reagan	Nov.,'54						SA
Cease Fire! (5308) (3D) Para.	Korean War	Jan.,'54	75m	Nov. 28	2085	A-1	Exc.	2D, 3D-Ss (2), Os
Challenge the Wild (c) UA	George and Sheila Graham	June,'54	69m	June 12	26	A-1	Good	
Champion, The UA	Kirk Douglas-Marilyn Maxwell (reissue)	Apr.,'54	86m					
Charge of the Lancers (c) Col.	Paulette Goddard-Jean Pierre Aumont	Feb.,'54	74m	June 19	33	A-2	Good	
Command, The (CS) (c) (319)* WB	Guy Madison-Joan Weldon	Feb. 13,'54	88m	Jan. 23	2157	A-1	Very Good	CS-Ss or Os
Conquest of Everest (Brit.) (c) UA	Documentary	Apr. 23,'54	78m	Dec. 12	2101	A-1	Good	
Conquest of Space (c) Para.	Walter Brooke-Eric Fleming	Not Set		Sept. 11	(S)138			
Coroner Creek Col.	R. Scott-Marguerite Chapman (reissue)	Aug.,'54	90m					
Cowboy, The (5308) (c) Lippert	Documentary	May 28,'54	69m	Jan. 9	2134	A-1	Excellent	
Crazylegs (5324) Rep.	Elroy Hirsch-Lloyd Nolan	Feb. 15,'54	87m	Oct. 31	2046	A-1	Very Good	
Creature from the Black Lagoon (415-3D, 416-2D) Univ.	Richard Carlson-Julia Adams	Mar.,'54	79m	Feb. 13	2182	A-1	Good	2D, 3D, 3D(1)
Crime Wave (308) WB	Gene Nelson-Sterling Hayden	Mar. 6,'54	74m	Jan. 16	2142	A-2	Good	
Crossed Swords (c) UA	Errol Flynn-Gina Lollobrigida	Aug.,'54	86m	July 31	89		Fair	
Cry of the City (441) 20th-Fox	Victor Mature-Richard Widmark (reissue)	Mar.,'54	95m					

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D									
Dangerous Mission (3D) (c) (410)	RKO	Victor Mature-Piper Laurie	Mar. 6,'54	75m	Feb. 27	2197	A-1	Fair	2D, 3D
Dawn at Socorro (c) (430)	Univ.	Rory Calhoun-Piper Laurie	Sept.,'54	80m	July 24	81	A-2	Very Good	
Dead End	Goldwyn	Sylvia Sidney-Humphrey Bogart (reissue)	June,'54						
Demetrius and the Gladiators (c) (CS) (415)*	Fox	Victor Mature-Susan Hayward	June,'54	101m	June 12	27	A-2	Excellent	CS-Ss, Ms, Os
Desperado, The (5426)	AA	Wayne Morris	June 20,'54	81m	July 10	57	A-2	Very Good	
Devil's Pitchfork (form. Ana-ta-han) (Japan)	Arias	Akemi Negishi	May 17,'54	91m	May 22	2		Good	
Dial M for Murder (c) (327)*	WB	Ray Milland-Grace Kelly	May 29,'54	105m	May 1	2277	A-2	Excellent	
Diamond Wizard, The (Brit.)	UA	Dennis O'Keefe-Margaret Sheridan	Not Set	83m	July 24	82	A-1	Fair	
Diary of a Country Priest (Fr.)	Brandon	Claude Laydu-Nicole Maurey	Apr. 5,'54	95m	Apr. 17	2261	A-2	Very Good	
Dirty Hands (Fr.)	McDonald	Pierre Brasseur	May,'54	99m	May 22	2		Very Good	
Down Three Dark Streets	UA	Broderick Crawford-Ruth Roman	Aug.,'54	84m	Sept. 4	129	A-2	Very Good	
Dragnet (c)	WB	Jack Webb-Ben Alexander	Sept.,'54	89m	Aug. 21	113	A-1	Very Good	
Dragonfly Squadron (52)	AA	John Hodiak-Barbara Britton	Mar. 21,'54	84m	Feb. 13	2182		Good	
Dream of Love (Fr.)	Davis	P. R. Willm-Mila Parley	June,'54	100m	June 19	34		Fair	
Drive a Crooked Road	Col.	Mickey Rooney-Dianne Foster	Apr.,'54	82m	Mar. 20	2229	A-2	Good	
Drums Across the River (c) (422)	Univ.	Audie Murphy-Lisa Gaye	June,'54	78m	May 22	1	A-2	Very Good	
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan.,'54	73m	Dec. 26	2119	A-2	Good	2D, 3D
Duel in the Jungle (c) (332)	WB	Jeanne Crain-Dana Andrews	Aug. 21,'54	102m	Aug. 14	105	A-1	Good	
Duel in the Sun (c)	SRO	Jennifer Jones-Gregory Peck (reissue)	Not set						
Duffy of San Quentin (321)	WB	Joanne Dru-Paul Kelly	Mar. 13,'54	78m	Feb. 13	2182	B	Good	
E									
Earrings of Madame De (Fr.)	Arlan	Boyer-Darrieux-De Sica	July 19,'54	105m	July 31	89	B	Good	
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30,'54	116m	Dec. 19	2109	A-1	Very Good	
Edge of Divorce (Brit.)	Kingsley	Valerie Hobson-Philip Friend	July,'54	83m	July 10	57	A-2	Fair	
Egg and I, The (426)	Univ.	C. Colbert-Fred MacMurray (reissue)	July,'54	108m	June 5	17		Very Good	
Egyptian, The (420) (c) (CS)	Fox	Edmund Purdom-Gene Tierney	Sept.,'54	140m	Sept. 4	130	B	Excellent	CS-Ss, Ms, Os
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan.,'54	67m	Dec. 12	2101	A-1	Fair	
Elephant Walk (c) (5317)*	Para.	Elizabeth Taylor-Dana Andrews	June,'54	103m	Apr. 3	2245	A-2	Very Good	
Enchanted Cottage (472)	RKO	Dorothy McGuire-Robert Young (reissue)	Mar.,'54	91m					
Every Girl Should Be Married (570)	RKO	Cary Grant-Betsy Drake (reissue)	Aug. 7,'54						
Executive Suite (423)*	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr.,'54	104m	Feb. 27	2197	A-2	Excellent	
F									
Fangs of the Wild (5311)	Lippert	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2,'54	71m	Mar. 13	2214		Good	
Far Country (c) (428)	Univ.	James Stewart-Ruth Roman	Not Set		June 19	(S)34			
Final Test (Brit.)	Continental	Robert Morley-Jack Warner	Jan.,'54	84m	Feb. 13	2183	A-1	Very Good	
Fireman Save My Child (421)	Univ.	Spike Jones and His City Slickers	May,'54	80m	Apr. 24	2270	A-1	Good	
Flame and the Flesh (c) (421)	MGM	Lana Turner-Carlos Thompson	May,'54	104m	May 1	2277	B	Excellent	
Flamenco(c) (Span-Eng. Narr.)	Lewis	A. P. Lopez-Ballet Espanol	May 21,'54	110m	May 29	10		Very Good	
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1,'54	90m	Nov. 7	2062	A-1	Fair	
Forbidden (407)	Univ.	Tony Curtis-Joanne Dru	Jan.,'54	85m	Nov. 28	2086	B	Good	
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan.,'54	93m	June 6	1861	B	Excellent	
Forty-Niners, The (5424)	AA	Wild Bill Elliott-Virginia Grey	May 9,'54	71m	May 8	2285	A-2	Good	
Francis Joins the WACS (427)	Univ.	Donald O'Connor-Julia Adams	Aug.,'54	95m	July 3	49	A-1	Excellent	
French Line (c) (2D-437, 3D-407)*	RKO	Jane Russell-Gilbert Roland	Feb. 8,'54	102m	Jan. 9	2134	C	Good	3D, 2D
French Touch, The (Fr.)	Times	Fernandel	Sept.,'54	86m	Sept. 11	138		Good	
G									
Gambler from Natchez (c) (417)	Fox	Dale Robertson-Debra Paget	Aug.,'54	88m	Aug. 7	97	B	Good	
Garden of Evil (c) (CS) (416)*	Fox	Gary Cooper-Susan Hayward	July,'54	100m	July 3	49	A-1	Excellent	CS-Ss, Ms, Os
Genevieve (c) (Brit.) (481)	U-I	Dinah Sheridan-John Gregson	Feb.,'54	86m	Feb. 20	2190	A-2	Excellent	
Genoese Dragnet (Ital.)	IFE	Charles Rutherford-Lianella Carell	Mar.,'54	106m	Mar 6	2206		Good	
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1,'54	90m	Dec. 12	(S)2103	A-1		
Gilbert & Sullivan (c) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8,'54	105m	Oct. 31	2045	A-1	Excellent	
Girl for Joe (325) (form. Force of Arms)	WB	William Holden-Nancy Olson (reissue)	May15,'54	100m					
Girls Marked Danger (Ital.-Eng. Dial.)	IFE	Silvana Pampanini-E. Rossi-Drago	June,'54	75m	June 12	27	C	Fair	
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1,'54	82m	Dec. 5	2093	A-1	Good	
Glenn Miller Story (c) (412)*	Univ.	James Stewart-June Allyson	Feb.,'54	116m	Jan. 9	2133	A-1	Excellent	
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan.,'54	82m	Jan. 23	2157	A-1	Excellent	
Gog (3D) (c)	UA	Richard Egan-Constance Dowling	June,'54	81m	June 12	26	A-1	Very Good	2D, 3D-Os
Golden Mask (c)	UA	Wanda Hendrix-Van Heflin	Mar.,'54	88m	Mar. 13	2213	A-2	Good	
Gone With the Wind (c) (430)*	MGM	Gable-Leigh-deHavilland (reissue)	July,'54	222m					Ds
Gorilla at Large (c) (3D) (406)	20th-Fox	Cameron Mitchell-Anne Bancroft	May,'54	84m	May 8	2286	B	Fair	3D, 3D(1)
Great Diamond Robbery (419)	MGM	Red Skelton	Jan. 29,'54	69m	Dec. 5	2093	A-1	Good	
Greatest Love, The (Ital.-Eng. Dial)	IFE	Ingrid Bergman-Alexander Knox	Jan.,'54	113m	Jan. 16	2142	A-2	Good	
Greatest Show on Earth (c) (5325)	Para.	Charlton Heston-Betty Hutton (reissue)	July,'54	153m					
Guilt Is My Shadow (Brit.)	Stratford	Peter Reynolds-Elizabeth Sellars	Mar.,'54	86m	Mar. 27	2238		Fair	
Gunfighters	Col.	Randolph Scott-Barbara Britton (reissue)	Aug.,'54	87m					
Gunga Din (479)	RKO	Cary Grant-Victor McLaglen (reissue)	July 1,'54	117m					
Guy With a Grin (c) (327) (form. No Time for Comedy)	WB	James Stewart-R. Russell (reissue)	May 15,'54	93m					
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2,'54	72m	Jan. 30	2165	A-1	Good	
H									
Hans Christian Andersen (c) (351)	RKO	Danny Kaye-Jeanmaire	June 9,'54	112m	Nov. 29'52	1621	A-1	Excellent	
Heat Wave (5310)	Lippert	Alex Nicol-Hillary Brooke	Apr. 16,'54	68m					
Heidi (Swiss)	UA	Elsbeth Sigmund	Apr.,'54	98m	Dec. 26	2118	A-1	Very Good	
Hell & High Water (c) (CS) (403)	*20th-Fox	Richard Widmark-Bella Darvi	Feb.,'54	103m	Feb. 6	2173	A-1	Excellent	Cs-Ss, Ms, Os
Hell Below Zero (c)	Col.	Alan Ladd-Joan Tetzel	July,'54	91m	May 22	1	A-2	Very Good	
Hell Raiders of the Deep (Ital.-Eng. Dial.)	IFE	Documentary	Aug.,'54	93m	May 8	2286	B	Good	
Hell's Half Acre (5304)	Rep.	Wendell Corey-Evelyn Keyes	June 1,'54	91m	Feb. 13	2183	B	Fair	
Her Twelve Men (429) (c)	MGM	Greer Garson-Robert Ryan	Sept.,'54	91m	July 3	49	A-1	Very Good	

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High and Dry (Brit.) U-I	Paul Douglas-Alex Mackenzie	Sept.,'54	93m	Aug. 28	121	A-1	Excellent	
High and the Mighty (329) (c)* (CS) WB	John Wayne-Claire Trevor	July 3,'54	147m	May 29	9	A-2	Superior	CS-Ss or Os
Highway Dragnet AA	Richard Conte-Joan Bennett	Jan.,'54	71m	Jan. 30	2166	A-2	Good	
His Majesty O'Keefe (c) (315) WB	Burt Lancaster-Joan Rice	Jan. 16,'54	93m	Jan. 2	2125	A-2	Very Good	
Hobson's Choice (Brit.) UA	Charles Laughton-John Mills	June, '54	107m	June 12	25	A-2	Very Good	
Holly and the Ivy (Brit.) Pacemaker	Ralph Richardson-Celia Johnson	Feb., '54	80m	Feb. 13	2183	A-2	Excellent	
Home of the Brave UA	Frank Lovejoy-Lloyd Bridges (reissue)	Apr.,'54	99m					
Hondo (c) (3D) (312)* WB	John Wayne-Geraldine Page	Jan. 2,'54	83m	Nov. 28	2085	A-1	Excellent	
Horse's Mouth (Brit.) Mayer-Kingsley	Robert Beatty	Jan.,'54	77m	Jan. 23	2158	A-1	Good	
Human Desire Col.	Glenn Ford-Gloria Grahame	Sept.,'54	90m	Aug. 7	98	B	Good	
Human Jungle AA	Gary Merrill-Jan Sterling	Sept. 28,'54						
I								
Indiscretion of an American Wife Col.	Jennifer Jones-Montgomery Clift	July,'54	63m	Apr. 24	2270	A-2	Fair	
Intimate Relations (Brit.) Carroll	Harold Warrender-Marian Spencer	Feb.,'54	85m	Feb. 20	2190		Very Good	
Iron Glove, The (c) Col.	Robert Stack-Ursula Thiess	Apr.,'54	77m	Mar. 27	2238	A-1	Good	
It Should Happen to You Col.	Judy Holliday-Peter Lawford	Mar.,'54	87m	Jan. 16	2141	A-2	Very Good	
J								
Jesse James vs. Daltons (c) (3D) Col.	Brett King-Barbara Lawrence	Apr.,'54	65m	Jan. 23	2158	A-2	Good	2D, 3D
Jivaro (5311) (c) Para.	Fernando Lamas-Rhonda Fleming	Feb.,'54	91m	Jan. 23	2157	A-2	Good	
Johnny Dark (c) (424) Univ.	Tony Curtis-Piper Laurie	July,'54	85m	June 5	17	A-1	Very Good	
Johnny Guitar (c) (5307)* Rep.	Joan Crawford-Sterling Hayden	Aug.,'54	110m	May 8	2285	A-2	Excellent	
Jolson Story, The (c) Col.	Larry Parks-Evelyn Keyes (reissue)	Not Set	124m	May 1	2278		Excellent	Ss(2) or Os
Jubilee Trail (c) (5303) Rep.	Vera Ralston-Forrest Tucker	May 15,'54	103m	Jan. 23	2158	A-2	Good	
Julius Caesar MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	A-1	Superior	
Jungle Gents (5420) AA	Leo Gorcey-Huntz Hall	Sept. 5,'54				A-1		
Jungle Man-Eaters Col.	Johnny Weissmuller	June,'54	68m	May 29	10	A-1	Fair	
K								
Ketchikan AA	Mark Stevens-Joan Vohs	Oct. 10,'54						
Keys of the Kingdom (358) 20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan.,'54	137m					
Khamishia—5 Tales from Israel I-A	English Dialogue	May 6,'54	110m	May 8	2286		Very Good	
Khyber Patrol (c) UA	Richard Egan-Dawn Addams	Sept.,'54	71m	Aug. 21	113	A-1	Fair	
Killer Leopard (5412) AA	Johnny Sheffield	Aug. 22,'54		Sept. 11	(S)138	A-1		
Killers From Space (409) RKO	Peter Graves-Barbara Bestar	Jan. 23,'54	71m	Jan. 30	2166	A-1	Fair	
King of the Khyber Rifles (c)* (401) (CS) Fox	Tyrone Power-Terry Moore	Jan.,'54	100m	Dec. 26	2117	A-1	Excellent	CS-Ss, Ms, Os
King Richard & the Crusaders (c) (CS) (331) WB	Rex Harrison-Virginia Mayo	Aug. 7,'54	113m	July 10	57	A-2	Excellent	Cs-Ss
Knights of the Round Table (c) (CS) (413)* MGM	Robert Taylor-Ava Gardner	Jan. 15,'54	115m	Dec. 26	2117	A-1	Superior	CS-Ss or Ds
Knock on Wood (c) (5319) Para.	Danny Kaye-Mai Zetterling	July,'54	103m	Apr. 3	2245	A-1	Excellent	
L								
Laughing Anne (Brit.) (c) (5305) Rep.	Wendell Corey-Margaret Lockwood	July 1'54	90m	May 8	2285	B	Good	
Law vs. Billy the Kid (c) Col.	Scott Brady-Betta St. John	Aug.,'54	73m	July 24	82	A-2	Good	
Lawless Rider, The UA	Johnny Carpenter-Frankie Darro	July,'54						
Little Caesar (317) WB	Edward G. Robinson (reissue)	Feb. 6,'54	80m			B		
Little Kidnappers, The (Brit.) UA	Duncan Macrae-Jean Anderson	Not Set	93m	Aug. 21	113	A-2	Good	
Living It Up (c) (5320)* Para.	Dean Martin-Jerry Lewis	Aug.,'54	95m	May 1	2277	A-1	Excellent	
Lone Gun, The (c) UA	George Montgomery-Dorothy Malone	Apr.,'54	78m	Apr. 10	2254	A-1	Good	
Lonely Night, The Mayer-Kingsley	Marian Seldes-Charles W. Moffat	Mar., '54	62m	Apr. 10	2253	A-2	Very Good	
Long, Long Trailer, The (c) (416)* MGM	Lucille Ball-Desi Arnaz	Feb. 19,'54	96m	Jan. 9	2133	A-1	Excellent	
Long Wait, The UA	Anthony Quinn-Peggie Castle	May,'54	93m	May 1	2278	B	Good	
Loophole (5414) AA	Barry Sullivan-Dorothy Malone	Mar. 28,'54	80m	Feb. 20	2189	A-2	Good	
Lost Patrol (480) RKO	Victor McLaglen (reissue)	July 1,'54	73m					
Lovers of Toledo (Ital.-Eng. Titles) Hakim	Alida Valli-Pedro Armendariz	Apr.,'54	75m	May 8	2286		Fair	
Lucky Me (c) (CS) (324) WB	Doris Day-Robert Cummings	Apr. 24'54	100m	Apr. 17	2261	A-1	Good	CS-Ss or Os
M								
Ma and Pa Kettle at Home (418) Univ.	Marjorie Main-Percy Kilbride	Apr.,'54	81m	Mar. 13	2213	A-1	Good	
Mad Magician, The (c) (3D) Col.	Vincent Price-Mary Murphy	May,'54	72m	Mar. 27	2238	A-2	Good	2D, 3D
Magnificent Obsession (428) (c)* Univ.	Jane Wyman-Rock Hudson	Aug.,'54	108m	May 15	2293	A-2	Excellent	
Make Haste to Live (5306) Rep.	Dorothy McGuire-Stephen McNally	Aug. 1'54	90m	Apr. 10	2253	A-2	Good	
Malta Story (Brit.) UA	Alec Guinness-Jack Hawkins	Not Set	98m	July 17	65	A-1	Good	
Man Between, The (Brit.) UA	James Mason-Claire Bloom	Feb.,'54	100m	Nov. 14	2069	B	Excellent	
Man With a Million (c) (Brit.) UA	Gregory Peck-Jane Griffiths	June,'54	90m	May 29	9	A-1	Excellent	
Massacre Canyon Col.	Phil Carey-Audrey Totter	May,'54	66m	Apr. 10	2254	A-2	Good	
Melody of Love (Ital.-Eng. Titles) IFE	Giacomo Rondinella	Apr. 17,'54	96m	Apr. 24	2270	A-1	Fair	
Men of the Fighting Lady (425) (c)* MGM	Van Johnson-Walter Pidgeon	June,'54	80m	May 15	2293	A-1	Excellent	
Miami Story, The Col.	Barry Sullivan-Luther Adler	May,'54	75m	Apr. 10	2254	A-2	Good	
Miss Robin Crusoe (c) (338) 20th-Fox	Amanda Blake-George Nader	Feb.,'54	75m			A-2		
Miss Sadie Thompson (c) (3D)* Col.	Rita Hayworth-Jose Ferrer	Feb.,'54	91m	Dec. 26	2117	B	Exc.	2D, 3D-Ss(2), Os
Mr. Blandings Builds His Dream House (473) RKO	Cary Grant-Myrna Loy (reissue)	Apr.,'54	94m					
Mr. Hulot's Holiday (Fr.) GBD	Jacques Tati	June,'54	85m	July 3	50		Excellent	
Mr. Potts Goes to Moscow (Brit.) (5400) Stratford	George Cole-Nadia Gray	Mar. 14'54	93m	Sept. 19	1998		Very Good	
Moment of Truth (Fr.) Arlan	Michele Morgan-Jean Gabin	May,'54	87m	May 22	3		Good	

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Money from Home (c)* (5316—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb.,'54	100m	Dec. 5	2093	A-1	Excel.	2D, 3D-Ss(2), Os
Monster from the Ocean Floor (5328)	Lippert	Anne Kimball-Stuart Wade	May 21,'54	64m					
Monte Carlo Baby	Filmakers	Audrey Hepburn-Jules Munshin	May,'54	70m	June 19	33		Fair	
My Heart Sings (Ital.)	IFE	Ferruccio Tagliavini	Mar.,'54	99m	Mar. 13	2214	A-2	Good	
N									
Naked Alibi (431)	Univ.	Sterling Hayden-Gloria Grahame	Oct.,'54	86m	Aug. 28	121	B	Good	
Naked Jungle, The (c) (5315)	Para.	Eleanor Parker-Charlton Heston	Mar.,'54	95m	Feb. 13	2181	A-2	Good	
New Faces (c) (CS) (409)	Fox	Eartha Kitt-Robert Clary	Mar.,'54	98m	Feb. 20	2189	B	Excellent	CS-Ss
Night People (c) (CS) (407)	Fox	Gregory Peck-Rita Gam	Mar.,'54	93m	Mar. 20	2229	A-2	Very Good	CS-Ss, Ms, Os
O									
On the Waterfront	Col.	Marlon Brando-Eva Marie Saint	Aug.,'54	108m	July 17	65	A-2	Excellent	
Orchestra Wives (445)	Fox	Glenn Miller & Orch. (reissue)	May,'54	94m					
Out of This World (c)	Carroll	Lowell Thomas, Sr. & Jr. Narrators	Apr.,'54	75m	Apr. 24	2269	A-1	Very Good	
Outcast, The (c) (5308)	Rep.	John Derek-Joan Evans	Oct. '54	90m	June 26	41	A-2	Very Good	
Outlaw Stallion, The (c)	Col.	Phil Carey-Dorothy Patrick	July,'54	64m	June 19	33		Very Good	
Overland Pacific (c)	UA	Jack Mahoney-Peggie Castle	Feb.,'54	73m	Feb. 13	2182	A-2	Good	
P									
Paratrooper (619) (c)	Col.	Alan Ladd-Leo Genn	Jan.,'54	87m	Dec. 26	2118		Very Good	
Paris Incident (French)	Davis	Gerard Gervais-Pierrette Simonet	Sept.,'54	80m	Aug. 21	114		Good	
Paris Playboys (5418)	AA	Leo Gorcey-Huntz Hall	Mar. 7,'54	62m	Mar. 13	2214	A-1	Fair	
Passion (c)	RKO	Cornel Wilde-Yvonne de Carlo	Oct. 2,'54						
Personal Affair (Brit.)	UA	Gene Tierney-Leo Genn	Feb.,'54	82m	Jan. 9	2133	A-2	Good	
Phantom of the Rue Morgue (3D) (c) (322)*	WB	Karl Malden-Patricia Medina	Mar. 27,'54	84m	Mar. 6	2206	A-2	Good	2D, 3D
Phantom Stallion (5331)	Rep.	Rex Allen	Feb. 10,'54	54m	May 22	(S)3			
Pickwick Papers (Brit.)	Mayer-Kingsley	Nigel Patrick-James Hayter	May,'54	109m	Apr. 10	2253	A-1	Excellent	
Pinocchio (c) (493)	RKO	Disney Feature (reissue)	Apr.,'54	87m					
Playgirl (420)	Univ.	Shelley Winters-Barry Sullivan	May,'54	85m	Apr. 24	2269	B	Good	
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles	Apr. 4,'54	71m	Feb. 20	2189	A-1	Fair	
Prince Valiant (c) (CS) (411)	20th-Fox	Robert Wagner-Janet Leigh	Apr.,'54	100m	Apr. 10	2254	A-1	Excellent	CS-Ss, Ms, Os
Princess of the Nile (c) (414)	20th-Fox	Jeffrey Hunter-Debra Paget	July,'54	71m	June 19	33	A-2	Fair	
Prisoner of War (427)	MGM	Ronald Reagan-Dewey Martin	May,'54	81m	Apr. 3	2245	A-2	Fair	
Private Hell 36	Filmakers	Ida Lupino-Steve Cochran	Sept. 15,'54	81m	Sept. 4	129		Good	
Public Enemy (318)	WB	Jean Harlow-James Cagney (reissue)	Feb. 6,'54	83m			A-2		
Pushover	Col.	Fred MacMurray-Phil Carey	Aug.,'54	88m	July 24	81	A-2	Very Good	
Q-R									
Queen of Sheba (Ital.-Eng.) (5324)	Lippert	Gino Cervi-Leonora Ruffo	Feb. 12,'54	99m	Nov. 14	2070	A-2	Fair	
Queen's World Tour, A (c)	UA	Documentary	Mar.,'54	84m	Mar. 13	2213	A-1	Good	
Quo Vadis (c) (411)	MGM	Robert Taylor-Deborah Kerr (reissue)	Jan.,'54	168m					
Rachel and the Stranger (469)	RKO	Loretta Young-William Holden (reissue)	Feb.,'54	93m					
Racing Blood (c) (410)	20th-Fox	Bill Williams-Jean Porter	Mar.,'54	76m	Mar. 27	2238	A-1	Fair	
Raid, The (c) (408)	Fox	Van Heflin-Anne Bancroft	Aug.,'54	83m	July 31	89	A-1	Very Good	
Rails Into Laramie (c) (419)	Univ.	John Payne-Mari Blanchard	Apr.,'54	81m	Mar. 20	2229	A-2	Good	
Rear Window (c)	Para.	James Stewart-Grace Kelly	Aug.,'54	112m	July 17	65	A-2	Excellent	
Red Garters (c) (5314)	Para.	Rosemary Clooney-Jack Carson	Mar.,'54	91m	Feb. 6	2173	B	Very Good	Ss(2) or Os
Return from the Sea (5409)	AA	Jan Sterling-Neville Brand	July 25,'54	80m	July 24	82	A-1	Good	
Return to Treasure Island (c)	UA	Tab Hunter-Dawn Addams	July,'54	75m	June 26	41	A-1	Good	
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16,'54	115m	Feb. 13	2181	A-1	Good	
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar.,'54	81m	Feb. 6	2173	A-2	Very Good	
Riders of the Purple Sage (443)	20th-Fox	Geo. Montgomery-Robt. Barrat (reissue)	Mar.,'54	56m					
Riders to the Stars (c)	UA	Richard Carlson-Herbert Marshall	Jan. 29,'54	81m	Mar. 27	2237	A-1	Good	
Riding Shotgun (c) (323)	WB	Randolph Scott-Wayne Morris	Apr. 10,'54	75m	Mar. 6	2206	A-1	Good	
Ring of Fear (c) (CS) (330)	WB	Clyde Beatty-Pat O'Brien	July 24,'54	93m	July 3	50	A-2	Very Good	
Riot in Cell Block 11 (51)	AA	Neville Brand-Leo Gordon	Feb. 28,'54	80m	Feb. 13	2181	A-2	Excellent	
River Beat (5329)	Lippert	Phyllis Kirk-John Bentley	July 16,'54	73m	July 24	81		Good	
River of No Return (c) (CS)* (405)	20th-Fox	Robert Mitchum-Marilyn Monroe	May,'54	91m	Apr. 24	2269	B	Very Good	Cs-Ss, Ms, Os
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27,'54	87m	Nov. 28	2086	A-1	Good	
Rocket Man, The (412)	20th-Fox	Charles Coburn-Spring Byington	Apr.,'54	79m	May 1	2278	A-1	Good	
Rogue Cop	MGM	Robert Taylor-Janet Leigh	Oct.,'54	92m	Sept. 4	129	B	Very Good	
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lamas-Main	Mar. 19,'54	102m	Mar. 6	2205	A-1	Excellent	CS-Ss or Ds
Royal Tour, The (418) (CS) (c)	Fox	Queen Elizabeth and Philip	July,'54	96m	June 26	41		Very Good	CS-Ss, Ms, Os
S									
Saadia (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5,'54	80m	Jan. 2	2125	A-1	Good	
Sabrina	Para.	Audrey Hepburn-Humphrey Bogart	Not Set	113m	Aug. 7	97	B	Excellent	
Saint's Girl Friday (411)	RKO	Louis Hayward-Naomi Chance	Apr. 15,'54	68m	Mar. 27	2238	B	Good	
Saracen Blade, The (c)	Col.	Ricardo Montalban-Betta St. John	June,'54	76m	May 22	2	B	Good	
Saskatchewan (414) (c)*	Univ.	Alan Ladd-Shelley Winters	Mar.,'54	87m	Feb. 27	2197	A-2	Very Good	
Scarlet Spear, The (c)	UA	John Archer-Martha Hyers	Mar.,'54	78m	Mar. 27	2238		Fair	
Scotch on the Rocks (Brit.)	Kingsley	Ronald Squire-Kathleen Ryan	June,'54	77m	June 12	27	A-1	Good	
Scudda Hoo-Scudda Hay (c) (440)	Fox	June Haver (reissue)	Mar.,'54	95m					
Sea of Lost Ships (5213)	Rep.	John Derek-Wanda Hendrix	Feb.,'54	85m	Oct. 31	2046	A-1	Good	
Secret Document—Vienna (Fr.)	Davis	Frank Villard-Renee St. Cyr	Feb. 15,'54	90m	Jan. 30	2166		Fair	
Secret of the Incas (c) (5318)	Para.	Charlton Heston-Nicole Maurey	June,'54	101m	May 22	1	B	Very Good	
Security Risk (5417)	AA	John Ireland-Dorothy Malone	Aug. 8,'54	69m	Aug. 21	113		Good	
Sensualita (Ital.-Eng. Dial.)	IFE	Eleanora Rossi Drago	Apr.,'54	72m	May 22	3	C	Fair	
Seven Brides for Seven Brothers (CS) (c) (426)*	MGM	Jane Powell-Howard Keel	Aug.,'54	103m	June 5	17	A-2	Excellent	CS-Ss or Ds
Shanghai Story, The	Rep.	Ruth Roman-Edmond O'Brien	Not Set		Apr. 24	(S)2271			
She Couldn't Say No (408)	RKO	Jean Simmons-Robert Mitchum	Feb. 15,'54	89m	Jan. 16	2141	A-2	Good	
Shield for Murder	UA	Edmond O'Brien-Marla English	Not Set	80m	Sept. 4	129	B	Good	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	Page	L. of D. Rating	Herald Review	Special Data
Side Street Story (Ital.) Burstyn	Toto	July,'54	84m	Aug. 14	105		Very Good	
Siege, The (5323) Lippert	Special	Oct. 29,'54						
Siege at Red River (c) (404) 20th-Fox	Van Johnson-Joanne Dru	May,'54	86m	Mar. 27	2237	A-1	Good	
Silent Raiders (5404) Lippert	Richard Bartlett-Earle Lyon	Sept. 17,'54	65m					
Silver Lode (c) (413) RKO	John Payne-Lizabeth Scott	June,'54	80m	May 22	2	A-1	Good	2D, 3D
Sins of Rome (414) (Ital.) RKO	Massimo Girotti-Ludmilla Tcherina	June,'54	75m	July 3	50	B	Good	
Sitting Bull (c) (CS) UA	J. Carroll Naish-Dale Robertson	Not Set	105m	Sept. 11	137		Excellent	
Son of Sinbad (c) (3D) RKO	Dale Robertson-Peggie Castle	Not Set	90m	Jan. 30	(S)2167			2D, 3D
Southwest Passage (3D) (c) UA	Joanne Dru-Rod Cameron	Apr.,'54	82m	Apr. 17	2261	A-2	Good	3D, 3D(1)
Spanish Main (475) (c) RKO	Maureen O'Hara-Paul Henreid (reissue)	May 1,'54	100m					
Spell of Ireland, The (c) Celtic	Documentary	May 10,'54	77m	May 8	2286	A-1	Good	
Spice of Life (Fr.) Mayer-Kingsley	Noel-Noel	Jan.,'54	71m	Jan. 16	2142	A-2	Excellent	
Star Is Born, A (CS) (c) WB	Judy Garland-James Mason	Not Set		Apr. 24	(S)2270			Cs-Ss
Stations West (478) RKO	Dick Powell (reissue)	June 1,'54	92m					
Stormy the Thoroughbred (c) Buena Vista	M. R. Valdez-Robert Skene	Mar.,'54	45m	Mar. 13	2214		Very Good	
Street With No Name (442) 20th-Fox	Richard Widmark-Lloyd Nolan (reissue)	Mar.,'54	91m					
Student Prince, The (CS)* (c) (424) MGM	Ann Blyth-Edmund Purdom	June,'54	107m	May 29	9	A-1	Excellent	Cs-Ss or Ds
Suddenly UA	Frank Sinatra-Sterling Hayden	Sept.,'54	77m	Sept. 11	137	A-2	Good	
Sun Valley Serenade (446) Fox	Glenn Miller & Orch. (reissue)	May,'54	86m					
Susan Slept Here (c) RKO	Dick Powell-Debbie Reynolds	July,'54	97m	June 26	41	B	Very Good	
T								
Tall in the Saddle (471) RKO	John Wayne (reissue)	Mar.,'54	87m					
Tanganyika (c) (425) Univ.	Van Heflin-Ruth Roman	July,'54	81m	June 12	26	A-1	Good	
Target Earth AA	Virginia Grey-Richard Denning	Oct. 17,'54						
Taza, Son of Cochise (c) (410—3D, 411—2D) Univ.	Rock Hudson-Barbara Rush	Feb.,'54	79m	Jan. 30	2165	A-1	Good	2D, 3D, 3D(1)
Tennessee Champ (417) (c) MGM	Shelley Winters-Dewey Martin	Mar. 5,'54	73m	Feb. 20	2189	B	Good	
Terror Street (5304) Lippert	Dan Duryea	Dec. 4,'53	83m	Dec. 5	2093		Good	
Them (328)* WB	James Whitmore-Edmund Gwenn	June 19,'54	94m	Apr. 10	2253	A-1	Very Good	
They Won't Believe Me (474) RKO	Susan Hayward-Robert Young (reissue)	Apr.,'54	95m					
Thing, The (477) RKO	K. Tobey-M. Sheridan (reissue)	June 1,'54	87m					
Three Coins in the Fountain (CS) (c) (413)* 20th-Fox	Clifton Webb-Dorothy McGuire	May,'54	102m	May 15	2293	A-1	Excellent	Cs-Ss, Ms, Os
Three Hours to Kill (c) Col.	Dana Andrews-Donna Reed	Not Set	77m	Sept. 11	137	A-2	Very Good	
Three Young Texans (c) (402) 20th-Fox	Mitzi Gaynor-Jeff Hunter	Jan.,'54	78m	Jan. 16	2142	A-2	Fair	
Thunder Pass (5405) Lippert	Dane Clark-Wanda Hendrix	Aug. 5,'54	76m					
Tobor the Great Rep.	Charles Drake-Karin Booth	Sept. 1,'54	77m	Sept. 4	129	A-1	Fair	
Tonight's the Night (Brit.) (c) AA	David Niven-Yvonne de Carlo	Oct. 24,'54						
Top Banana (c) UA	Phil Silvers-Rose Marie	Feb.,'54	100m	Jan. 30	2165	B	Very Good	
Trent's Last Case (Brit.) (5212) Rep.	Michael Wilding-Margaret Lockwood	Jan. 1,'54	90m	Oct. 17	2030	A-2	Fair	
Trouble in the Glen (Brit.) (c) Rep.	Margaret Lockwood-Orson Welles	Not Set		June 19	(S)34			
Turn the Key Softly (Brit.) Astor	Yvonne Mitchell-Terence Morgan	Mar.,'54	81m	Jan. 30	2166	A-1	Good	
Two Guns and a Badge (5427) AA	Wayne Morris-Beverly Garland	Sept. 12,'54						
U-V								
Unconquered Margolies	Helen Keller, Documentary	June,'54	55m	June 12	25	A-1	Excellent	
Unholy Four (5401) Lippert	Paulette Goddard	Sept. 24,'54	80m					
Untamed Heiress (5325) Rep.	Judy Canova-Don Barry	Apr. 12,'54	70m	Apr. 24	2269	A-1	Good	
Valley of the Kings (c) MGM	Eleanor Parker-Robert Taylor	July,'54	86m	July 10	57	A-2	Excellent	Ds
Valley of the Sun (470) RKO	Lucille Ball-James Craig (reissue)	Feb.,'54	84m					
Vanishing Prairie, The (c) Buena Vista	True-Life Adventure	Not Set	71m	Aug. 7	97	A-1	Excellent	
Victory at Sea UA	Documentary	Aug.,'54	97m	May 22	2	A-1	Very Good	
W								
War Arrow (c) (408) Univ.	Jeff Chandler-Maureen O'Hara	Jan.,'54	78m	Dec. 12	2101	A-1	Good	
Weak and the Wicked (5432) (Brit.) Stratford	Glynis Johns-John Gregson	July 18,'54	72m	July 24	82	A-2	Good	
Welcome the Queen (Brit.) (c) Brit. Info.	The Royal Tour	Sept.,'54	50m	Sept. 11	138		Good	
Westerner, The Goldwyn	Gary Cooper (reissue)	June,'54						
White Christmas (c) (VV) Para.	Crosby-Kaye-Clooney	Not Set	120m	Sept. 4	130		Excellent	
White Fire (5317) Lippert	Scott Brady-Mary Castle	Jan. 1,'54	82m	Feb. 13	2183		Fair	
Wicked Woman UA	Beverly Michael-Richard Egan	Jan. 8,'54	77m	Nov. 28	2087	B	Good	
Wild One (623) Col.	Marlon Brando-Mary Murphy	Feb.,'54	79m	Dec. 26	2118	B	Good	
Will Any Gentleman? (Brit.) Stratford	George Cole-Veronica Hurst	Feb.,'54	84m					
Window, The (571) RKO	Barbara Hale-Bobby Driscoll (reissue)	Aug. 7,'54						
Witness to Murder UA	Barbara Stanwyck-George Sanders	May,'54	83m	Apr. 17	2261	A-2	Very Good	
Woman's Angle, The (Brit.) Stratford	Edward Underdown-Cathy O'Donnell	Sept.,'54						
Woman's World, A (421) (c) (CS) Fox	Webb-Allyson-Heflin-Bacall	Oct.,'54						CS-Ss, Ms, Os
World for Ransom (5408) AA	Dan Duryea	Jan. 31,'54	82m	Feb. 13	2182		Fair	
X-Y-Z								
Yankee Pasha (c) (417) Univ.	Jeff Chandler-Rhonda Fleming	Apr.,'54	84m	Mar. 13	2213	A-2	Very Good	
Yellow Mountain (432) (c) Univ.	Lex Barker-Mala Powers	Oct.,'54		Sept. 11	(S)138			
Yellow Tomahawk, The (c) UA	Rory Calhoun-Peggie Castle	May,'54	82m	May 8	2285	A-2	Good	

FEATURES LISTED BY COMPANIES — PAGE 73, ISSUE OF JULY 17, 1954
SHORT SUBJECTS CHART APPEARS ON PAGES 122-123, ISSUE OF AUGUST 28, 1954

FILM BUYERS RATING

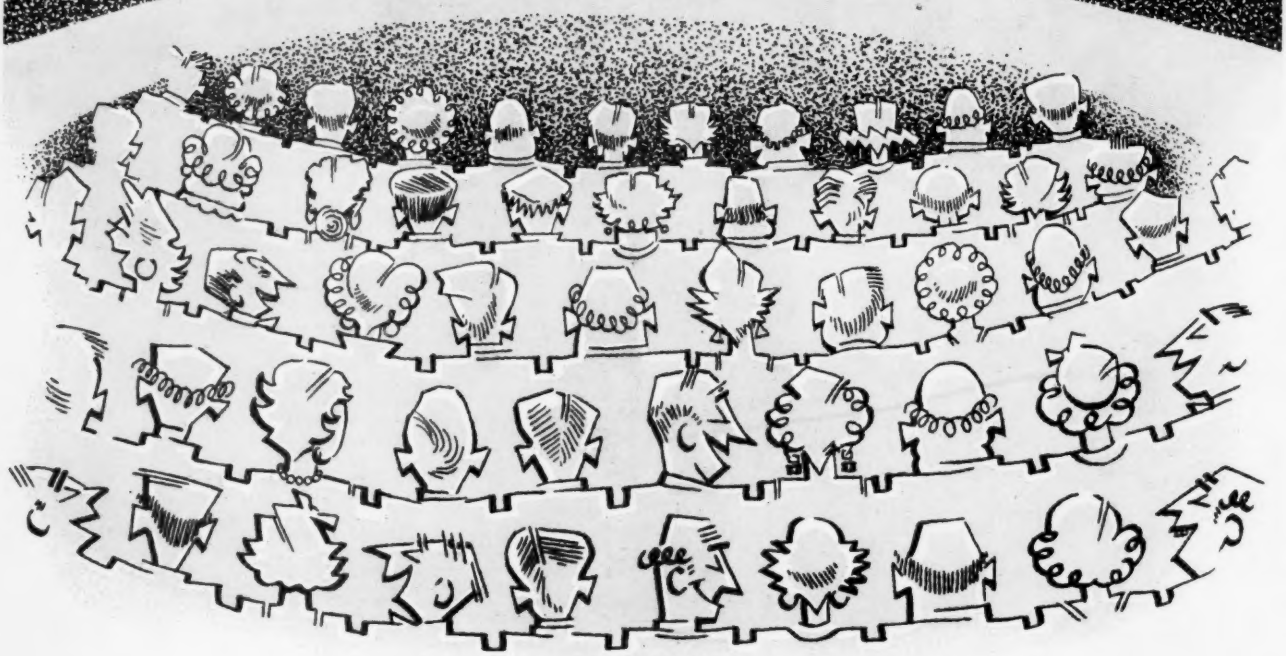
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 105 attractions, 4,134 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
†About Mrs. Leslie (Par.)	–	3	2	2	–
Act of Love (U.A.)	–	3	7	19	13
Adventures of Robinson Crusoe (U.A.)	1	6	3	–	–
Apache (U.A.)	3	6	3	–	–
Arrow in the Dust (A.A.)	–	4	13	9	2
Bait (Col.)	–	1	2	5	4
Battle of Rogue River (Col.)	–	2	6	10	5
*Beachhead (U.A.)	1	12	24	21	6
Beat the Devil (U.A.)	19	2	3	16	18
*Best Years of Our Lives (RKO reissue)	2	3	10	24	14
Black Horse Canyon (U-I)	1	10	26	15	1
Bowery Boys Meet the Monsters (A.A.)	–	–	4	–	1
*Boy from Oklahoma (W.B.)	20	21	36	34	11
Broken Lance (20th-Fox)	8	2	1	–	–
Caine Mutiny, The (Col.)	15	4	1	–	–
Carnival Story, The (RKO)	7	25	22	23	9
Casanova's Big Night (Par.)	–	1	10	28	34
*Command, The (W.B.)	15	27	25	10	13
Conquest of Mt. Everest (U.A.)	1	1	–	5	–
Creature from the Black Lagoon (U-I)	5	27	30	13	4
Crime Wave (W.B.)	–	–	5	7	8
Dangeorus Mission (RKO)	–	4	13	16	7
Demetrius and the Gladiators (20th-Fox)	20	7	2	–	–
Dial M for Murder (W.B.)	4	48	25	14	5
Dragonfly Squadron (A.A.)	1	3	10	6	1
Drive a Crooked Road (Col.)	–	6	3	11	4
Drums Across the River (U-I)	–	13	31	5	–
Duffy of San Quentin (W.B.)	–	–	2	6	6
Elephant Walk (Par.)	15	39	17	3	–
Executive Suite (MGM)	10	35	44	24	7
Fireman, Save My Child (U-I)	–	2	5	8	14
Flame and the Flesh (MGM)	–	11	25	31	8
Francis Joins the Wacs (U-I)	10	22	2	–	–
Garden of Evil (20th-Fox)	14	21	2	–	–
*Genevieve (U-I)	4	7	4	6	–
Geraldine (Rep.)	–	–	–	2	10
Golden Mask (U.A.)	–	–	3	4	5
Gone With the Wind (MGM reissue)	9	6	1	1	–
Gorilla at Large (20th-Fox)	–	2	4	7	1
Greatest Show on Earth (Par. reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	19	27	9	2
Hans Christian Andersen (RKO)	1	–	2	4	2
Heidi (U.A.)	3	2	6	–	6
Hell Below Zero (Col.)	–	9	21	8	4
Hell's Half Acre (Rep.)	–	1	16	4	5
High and the Mighty, The (W.B.)	33	11	–	–	–
Indiscretion of an American Wife (Col.)	–	1	5	3	4
It Should Happen to You (Col.)	2	3	24	16	22
Johnny Dark (U-I)	2	22	23	3	3
Johnny Guitar (Rep.)	26	35	20	–	3
Julius Caesar (MGM)	9	16	4	–	–
King Richard and the Crusaders (W.B.)	–	1	1	3	–
Knock on Wood (Par.)	7	5	9	6	1
Laughing Anne (Rep.)	–	–	6	4	4
Living It Up (Par.)	15	11	1	1	–
Lone Gun, The (U.A.)	–	1	5	1	1
Long Wait, The (U.A.)	–	11	3	4	2
Lucky Me (W.B.)	2	8	19	30	8
Ma and Pa Kettle at Home (U-I)	41	56	24	5	6
Mad Magician, The (Col.)	–	1	5	2	4
Magnificent Obsession (U-I)	17	11	1	–	–
Make Haste to Live (Rep.)	–	1	5	4	5
Man With a Million (U.A.)	–	3	2	5	1
Men of the Fighting Lady (MGM)	5	15	29	8	3
Miami Story, The (Col.)	–	4	15	8	5
Naked Jungle, The (Par.)	3	41	24	13	5
Night People (20th-Fox)	23	13	25	4	2
Paris Playboys (A.A.)	–	2	3	1	2
Phantom of the Rue Morgue (W.B.)	16	9	20	11	7
Pinocchio (Disney-RKO)	27	16	14	9	1
Playgirl (U-I)	–	–	10	10	24
Pride of the Blue Grass (A.A.)	–	1	–	5	4
Prince Valiant (20th-Fox)	14	18	14	3	7
Princess of the Nile (20th-Fox)	–	1	4	1	–
Prisoner of War (MGM)	1	8	14	4	4
Racing Blood (20th-Fox)	–	–	5	–	8
Raid, The (20th-Fox)	–	1	8	11	–
Rails Into Laramie (U-I)	1	1	19	20	7
Red Garters (Para.)	1	11	25	31	14
Rhapsody (MGM)	1	20	14	24	13
Ride Clear of Diablo (U-I)	4	8	33	7	5
Riding Shotgun (W.B.)	–	9	20	26	4
Ring of Fear (W.B.)	1	3	1	3	2
River of No Return (20th-Fox)	53	9	13	1	2
Rocket Man, The (20th-Fox)	–	–	1	1	5
Rose Marie (MGM)	24	12	18	3	2
Saracen Blade, The (Col.)	1	–	2	1	1
Saskatchewan (U-I)	21	57	59	9	7
Secret of the Incas (Par.)	1	6	18	13	3
†Seven Brides for Seven Brothers (MGM)	8	1	–	–	–
Siege at Red River (20th-Fox)	1	6	22	15	3
Silver Lode (RKO)	–	2	12	5	1
Southwest Passage (U.A.)	–	–	9	8	3
Student Prince (MGM)	6	8	13	9	–
Susan Slept Here (RKO)	7	7	–	–	–
Tanganyika (U-I)	–	5	17	8	7
Tennessee Champ (MGM)	–	1	7	23	25
Them (W.B.)	3	15	11	9	10
Three Coins in the Fountain (20th-Fox)	37	31	3	1	–
Untamed Heiress (Rep.)	–	2	–	9	1
Valley of the Kings (MGM)	–	3	10	2	–
Weak and the Wicked (A.A.)	5	–	1	–	–
Witness to Murder (U.A.)	–	4	9	5	5
Yankee Pasha (U-I)	2	16	35	19	7
Yellow Tomahawk (U.A.)	–	2	13	3	1

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